VOGUE

INCORPORATING VANITY FAIR

FASHION CHANGES

Which can you wear?

4 New Silhouettes

80 New American Fashions

HANDBOOK: HOW TO WEAR WHAT YOU BUY

PARIS COLLECTIONS



SEPTEMBER 1, 1951

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Connie

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YOU'LL REAP MANY A COMPLIMENT WITH CONNIE LO-HEELERS







Such winged wonders for your feet! Such flattering styles in fashionable new leathers, in crisp fall combinations . . . polished calf, saddle leather, mesh-and-suede . . . in solid colors, duo-tones, four tones! Smart for dress, for play, for value . . . with springy, light Air-foam insoles . . . and they're *so* lightly priced! 6.95 to 8.95

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WOHL SHOE COMPANY • SAINT LOUIS, MISSOURI



Godey Girl

suit

EXCLUSIVE

Flashback from our highly

current Album of Fashion—

the pinch-waist suit of black wool

with spool-fringed jacket, the full-blown,

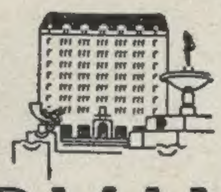
fan-pleated skirt bolstered (in the modern manner)

by our stiffened, rustly petticoat,

specifically designed for such goings-on.

Suit, sizes 10 to 16, $155. Petticoat, $12.95.

Both 1951 charmers, Second Floor



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5th AVE. at 58th ST. • NEW YORK 19

ON THE PLAZA

Lilli Ann



of san francisco — city of sophisticates



1951 Fashion Academy Gold Medal for exquisite design, smooth elegance, the custom-made look



from a series of Lilli Ann suits for fall awarded the Fashion Academy Gold Medal for 1951 for "exquisite design, superb styling, lovely fabric, fine tailoring, smooth elegance . . . the custom-made look." Fabric is finest virgin wool sheen gabardine . . . tailoring is superb with characteristic Lilli Ann custom-innerbody and couturier half-lined skirt . . . accents are white bengaline and hand-cut brilliants . . . black and navy . . . sizes ten through twenty. . . about one hundred dollars . . . at fine stores . . . or write Lilli Ann, 973 Market Street, San Francisco.

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George Platt Lynes

Young-Timers
Fourth Floor

Henri Bendel

10 WEST 57
NEW YORK 19 NY

Young-Timers see autumn daytime fashion in terms of the Bendel Original Suit.

Following the diagonal-line theme: jacket folds, lapels, slit pockets.

Upholding the straight and narrow: set-in sleeves, skirt, leather belt.

Of worsted flannel in medium or charcoal grey...

wool-and-rabbit hair (85%-15%) in brown or navy. Sizes 10 to 16...$98.95.

quietly elegant...classically Rentner



The soft little suit, shaped by the genius of Maurice Rentner . . rapier slim, subtly curved, superbly supple. Of maltese gray wool, with velvet overlay and discreet jewel ornament at the collar. In Baltimore, only at

HUTZLER'S

hat by John Frederics

PORTRAIT TAFFETA...

BONWIT TELLER



pleated tier on tier
black silk taffeta graced with pearls and lace
by Jo Copeland of Pattulo 225.00

New York Chicago Cleveland Boston White Plains

HAT BY JOHN FREDERICS.



A NEW WAY TO LOOK AFTER DARK—
A DINNER COSTUME OF SILK BARATHEA
ITS SOFT CURVED
SILHOUETTE JACKET ENHANCED BY A PEARL EMBROIDERED
BEIGE SILK SATIN TABLE-TOPPER. 155.

ALARRY ALDRICH NEW YORK

LORD & TAYLOR, NEW YORK JULIUS GARFINCKEL, WASHINGTON, D. C. RANSOHOFF'S, SAN FRANCISCO



The beautiful

transition-into-black

pure silk faille

from the

collection

designed by

Jacques Fath

in America

for Joseph Halpert.

285.00 Lord & Taylor

New York



THE GLOVE-FIT SUIT WITH BRAID: Jo Copeland of Pattullo gloves the figure, firms the curling collar, slashed closing and clipped hips with fine braid. Beautifully shaped in Forstmann's purple, green or black Barathea wool. 10 to 18, 235.00. Suit Collections.



THE GLOVE-FIT SUIT WITH ARROWS: Edith Small's close-fitting suit with its own beautiful figure in imported taupe sharkskin with paler arrows set in, or grey English twist with paler grey. Sizes 10 to 18 regular and short, 235.00. Suit Collections Exclusive.

Fredrica

Fredrica Alaska Sealskin,
pleated insert, pleated lining.
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THE MAGNIFICENT WRAP-coat. Frank Gallant's sumptuous all-important collar coat, with chicken-leg sleeves and fullness you'll wrap close as a cocoon. The fabric, our newest pet—poodle cloth, a wonderfully nubby wool underscored with wool interlining. Raisin, black, navy. 10 to 16. **165.00**

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fuzzy, fabulous.
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DETAIL:
a carved width of leather belt.



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Leta Gaba LaBatha



Howard Greer graces black imported silk

with one dreamed-of rose — defines

a newly mannered silhouette with taffeta.

frost bros.

San Antonio



PREVIEW OF THE

DELMAN

POINT OF VIEW
ON NEW FALL SHOES
THAT LAY THE GROUNDWORK
FOR THE MOST REVOLUTIONARY
CHANGE IN SHOES FOR DECADES.
BRAND NEW LASTS
WITH A DECIDED POINT
TO THE TOES.
ORIGINATED
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ON THE PLAZA • NEW YORK 19
BERGDORF GOODMAN
5TH AVENUE AT 58TH STREET

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Juilliard does a superb costume suiting expressly for Christian Dior-New York. See this artfully molded design from his collection at Lord & Taylor, New York and Neiman-Marcus, Dallas. For other stores, write A. D. Juilliard & Co., Inc., 40 West 40th Street, New York.

ACCESSORIES BY
CHRISTIAN DIOR-NEW YORK
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Juilliard
100% VIRGIN WOOL

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This is Bates revolutionary new DYNELON*, a marvelous mating of dynel, nylon, and cotton. Together, these three fibers produce as fine a suiting as you ever saw...possible only because of dynel's contribution of soft warmth, luxurious touch.

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Bates new DYNELON* is beautiful as it is virtuous. It has a fine, clean weave, a soft-brushed surface. It cuts and tailors magnificently. Its colors and constructions are myriad and marvelous.

In designer collections and by-the-yard, Bates DYNELON* opens a new era of "easy" dressing, gives you beautiful fashions that cost you much less money, much less time.

TONI OWEN

whose casual young clothes have a tremendous and devoted following, designs the arched, rounded skirt and cropped jacket on the opposite page, the shorts on this page. All, Bates revolutionary DYNELON* *in a minuscule check. At fine stores.*

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FINER FABRICS
SINCE 1850

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All emphasis on charm

of manner.... rare silk satin

made lovelier still by drifts of

intricate lace! A romantic

flush of hues: darkling brown,

champagne, maize, pink, dove, blue,

nude, black, navy and white!

Sizes 32 to 42. At the nicest

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Heavenly silk lingerie by Vesper

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ANTHONY BLOTTA



NEIMAN MARCUS

DALLAS

Blumenfeld

Peck and Peck



Photographed at Dartmouth College by Palumbo

Class leadership, the American way...

our Hadley Cashmeres *and matching skirt*

Out ahead in casual beauty... our dyed-to-match Hadleys have the run of the campus! In green, purple, tangerine, ginger and geranium, the sweaters in sizes 34 to 40, short sleeved pull-over, 16.95, long sleeves, 19.95, cardigan, 22.95. The flannel skirt in sizes 10 to 18, 19.95

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ATLANTA • WASHINGTON, D. C. • CINCINNATI • KANSAS CITY • MILWAUKEE • HARTFORD • BUFFALO • PROVIDENCE

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WHEN BETTER AUTOMOBILES ARE BUILT BUICK WILL BUILD THEM



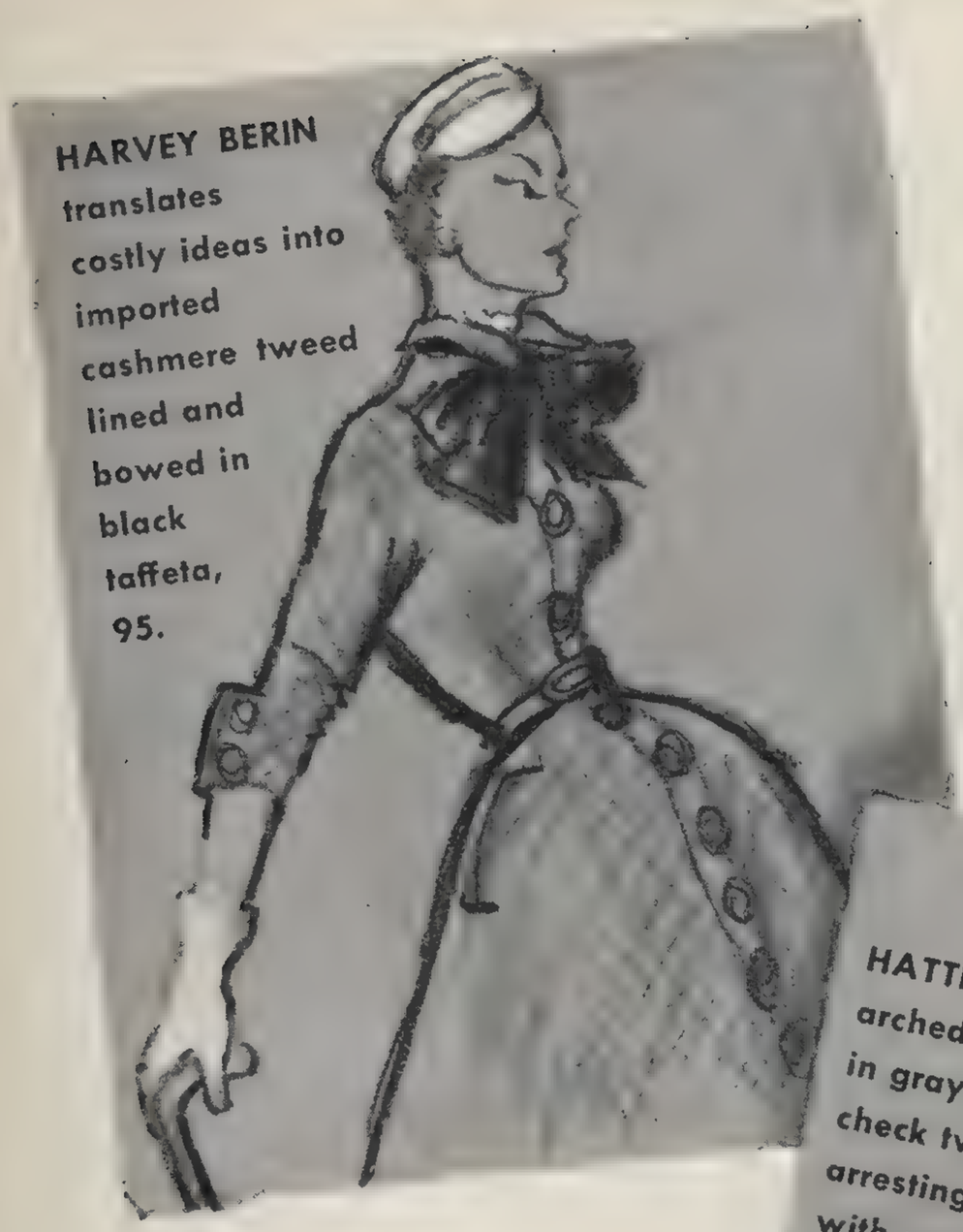
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Finest quality of diamonds
Finest of workmanship
Finest of design and unexcelled value

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THE BLUM STORE

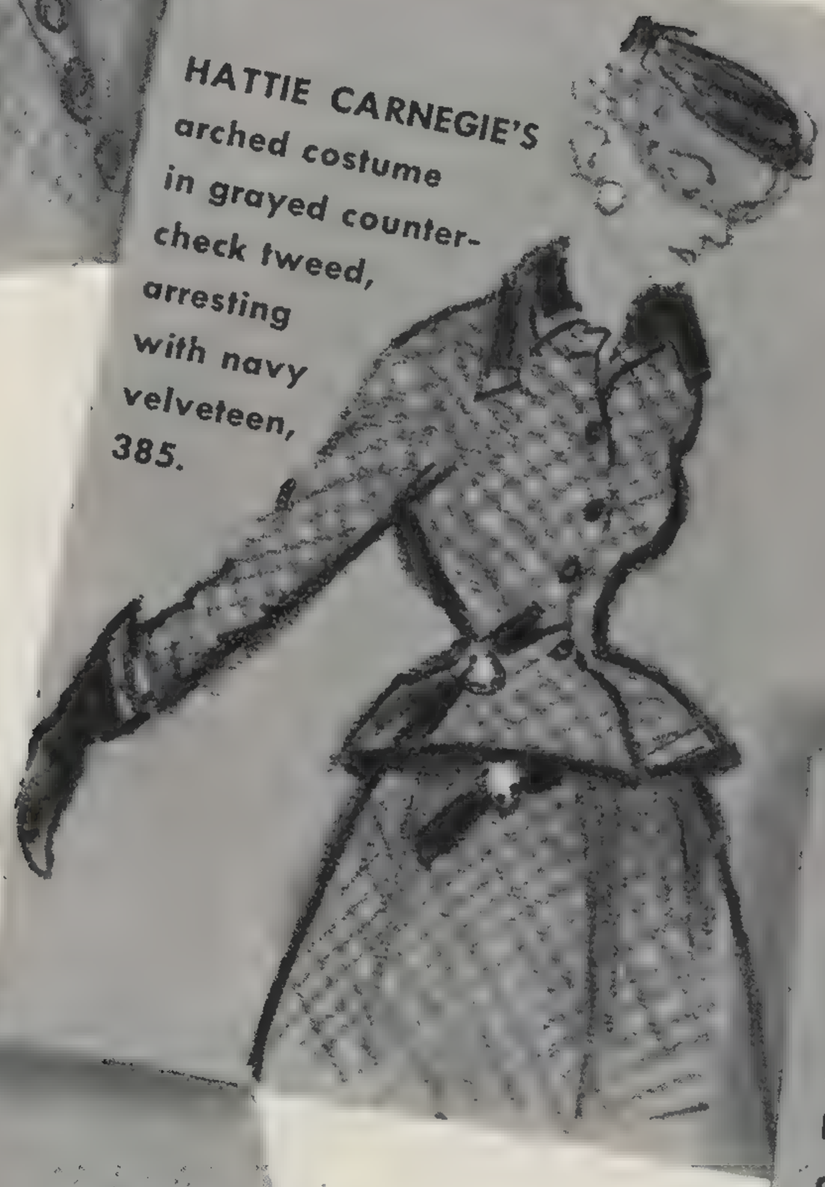
Philadelphia



THROUGH BLUM'S DOORWAY

THIS WEALTH

OF COUTURIER TALENT







A few others on Blum's talent front:
Traina-Norell, Tina Leser, Fira Benenson,
Nettie Rosenstein, Trigère, Jane Derby, Mollie Parnis,
Edith Small, Branéll, Hannah Troy, Ceil Chapman, Monte-Sano,
Davidow, Lo Balbo, Ben Zuckerman, Vera Maxwell, Margot, Handmacher,
John Frederics, Delman, Palter de Liso, Koret. October will bring news of still others.



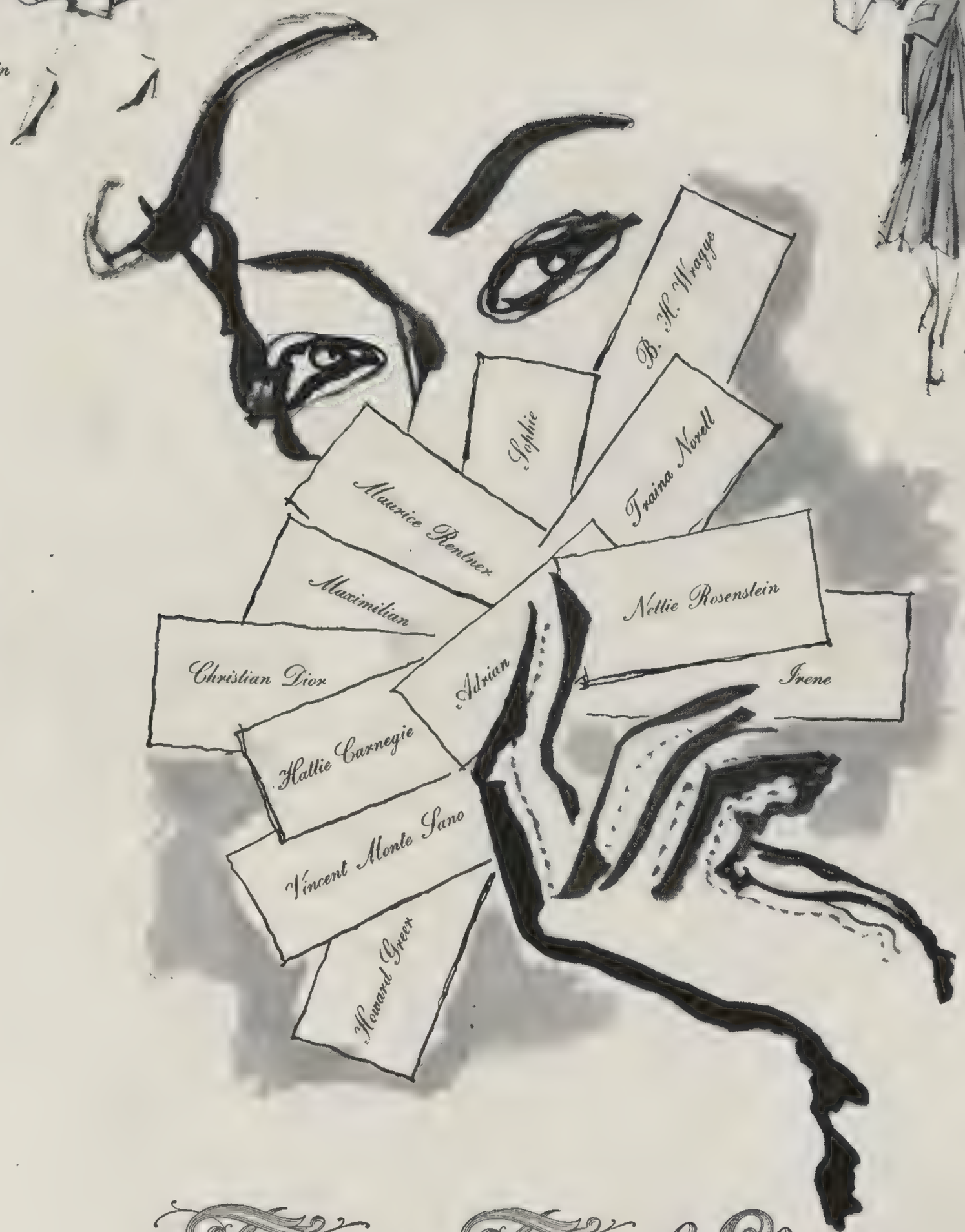
Nellie Rosenstein



Irene



Adrian





Hattie Carnegie

Filene's French Shops

Boston

Fall fashion is a flaring, sweeping skirt over a crinoline petticoat. It's the fabulous feel of a fabric . . . deep, nubby woolens . . . rich brocades . . . lavish silks of surpassing elegance. It's a shadowy look of neutral blacks, browns, grays spiced with shocking bright colors. In Filene's French Shops, you will see brilliant illustration of this new concept of dressing as originated by the world's most gifted designers in coats, suits, dresses, furs, accessories.



WILLI *cuts a new fabric to a new shape:*
Biscaldi, long-haired fleece
imported from Italy, in a softly crushed,
subtly tapered shaft. $165

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in Southern California — the BROADWAY
LOS ANGELES HOLLYWOOD PASADENA CRENSHAW WESTCHESTER

B. WEINSTEIN

7 EAST 57 STREET, NEW YORK



*FOUKE-PROCESSED

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RAYON...CHECKED, CASUAL, CORRECT

Dorothy Cox of McMullen does her "dog-collar" dress,

bright-futured casual in Folker Fabrics' fine Glenwood Check,

made of Avisco Rayon. B. Altman & Co., New York;

John Wanamaker, Philadelphia;

Woolf Bros., Inc., Kansas City, Mo.

Avisco®
RAYON

"Avisco" is the trademark for products of
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350 Fifth Avenue, New York 1, N.Y.

Now! The fabulous flattery of *candlelight*... captured in a face makeup!



Revlon's 'Touch-and-Glow'

new liquid makeup made with skin-softening Lanolite

Here at last—a *good-for-your-skin* makeup! Never masky! Never greasy! Never drying! *Ideal* for oily skins... *perfect* for dry skins... thanks to Lanolite, Revlon's miraculous new ingredient. 8 divine shades, each with harmonizing Revlon Face Powder.



The only makeup that gives your skin the "mat" finish!

HAT: JOHN-FREDERICS FUR: MAXIMILIAN JEWELS: CARTIER ©1951 REVLON PRODUCTS CORP. "TOUCH-AND-GLOW" AND LANOLITE ARE REGISTERED TRADE-MARKS.

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knitted to proportion for lovely women



Archer's exclusive white Neline® stripes identify the leg size: ***TRIM,*** *4 stripes for petite or slim legs;* ***TWEEN,*** *5 stripes for typical or model legs;* ***TAPER,*** *6 stripes for tall or fuller legs. Neline stripes also reduce the hazard of runs.*

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De Pinna



part and parcel of the New York scene

yarn-dye rayon faille taffeta, black or burgundy, sizes 10 to 18, designed by Berenice Holloway of David Levine, 89.95

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Now...the design talent of Brigance...
the flawless execution of Frank Gallant...
in a new series of suits and coats.



Here, a velvet-touched suit with a mobile skirt, in yarn dye flannel. About $140. Frank Gallant, Inc., 205 West 39th St., N. Y.

The Philadelphia Shop

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Philadelphia ~ Ardmore ~ Jenkintown



Herbert Sondheim

WENCZEL

Only

by

Vanity Fair

And such excitement
in this new
lingerie accessory!
A wonderful apron
of incredible
nylon lace, worn here
with an exquisite gown
of peerless nylon tricot
with matching lace bodice.

MARA-SHAW

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photographed by Avedon



speak only *in superlatives of*

Herbert *Sondheim's sheer wool costume*

in our North Room

Curved of Miron's yarn dye worsted, oxford grey with beaded neck-band. From an important collection of new designs in Carson's North Room Dresses. This, 195.00. The hat is Sally Victor's.

Carson Pirie Scott & Co

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the "CLASSIC"
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...a fall handbag creation,
inspired by the richness of GAHNA* MOROCCO



How expertly Ronay blends the most luxurious
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metal frame to bring you the perfect handbag for
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about $15.00**

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You can buy this merchandise at stores listed (Vogue's Buying Guide) p. 244.

KEEPS SHAPE WITH ARMO



An exclusive pure worsted stripe by Milliken.
Sizes 8 to 16. About $75.

A pure worsted check by Miron.
Sizes 8 to 16. About $70.

Prices slightly higher west of the Rockies.

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Miron

THE BEST WOOL YOU CAN PUT ON YOUR BACK



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VERTIQUE IS THE **TEXTURE**

FROM CLAIRE McCARDELL, THE CARDIGAN COAT IN VERTIQUE...MAGNIFICENT, DEEP-FURROWED COATING. THE DRESS, MIRON'S LAUDED WORSTED FLANNEL, MIRONA. 100% VIRGIN WOOL. MIRON MILLS, INC., 51 MADISON AVE., N.Y.

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Miron

THE BEST WOOL YOU CAN PUT ON YOUR BACK

HAT BY MR. JOHN



Gown by Howard Greer

Even a Rajah's ransom would look paltry beside these mammoth pear-shaped stones. Set in gleaming Trifanium in gold or platinum finish.

Necklace $10. Bracelet $15. Pin $7.50.

Earrings $7.50. Tax Extra.

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In the foreground of Fashion

Jewels by TRIFARI

Not authentic unless stamped on the back with the name Trifari



Maurice Rentner



over a century in Virginia

Thalhimers

Richmond, Virginia and Sosnik-Thalhimers, Winston-Salem, N.C.



the A.M. look of calf

tempered by the P.M. look of suede



CAPTIVANT, the new
bumper pump in black, brown and blue suede
with matching calf.
REVELANT, svelte sling pump in black
suede with black calf.
SHOE SALON.

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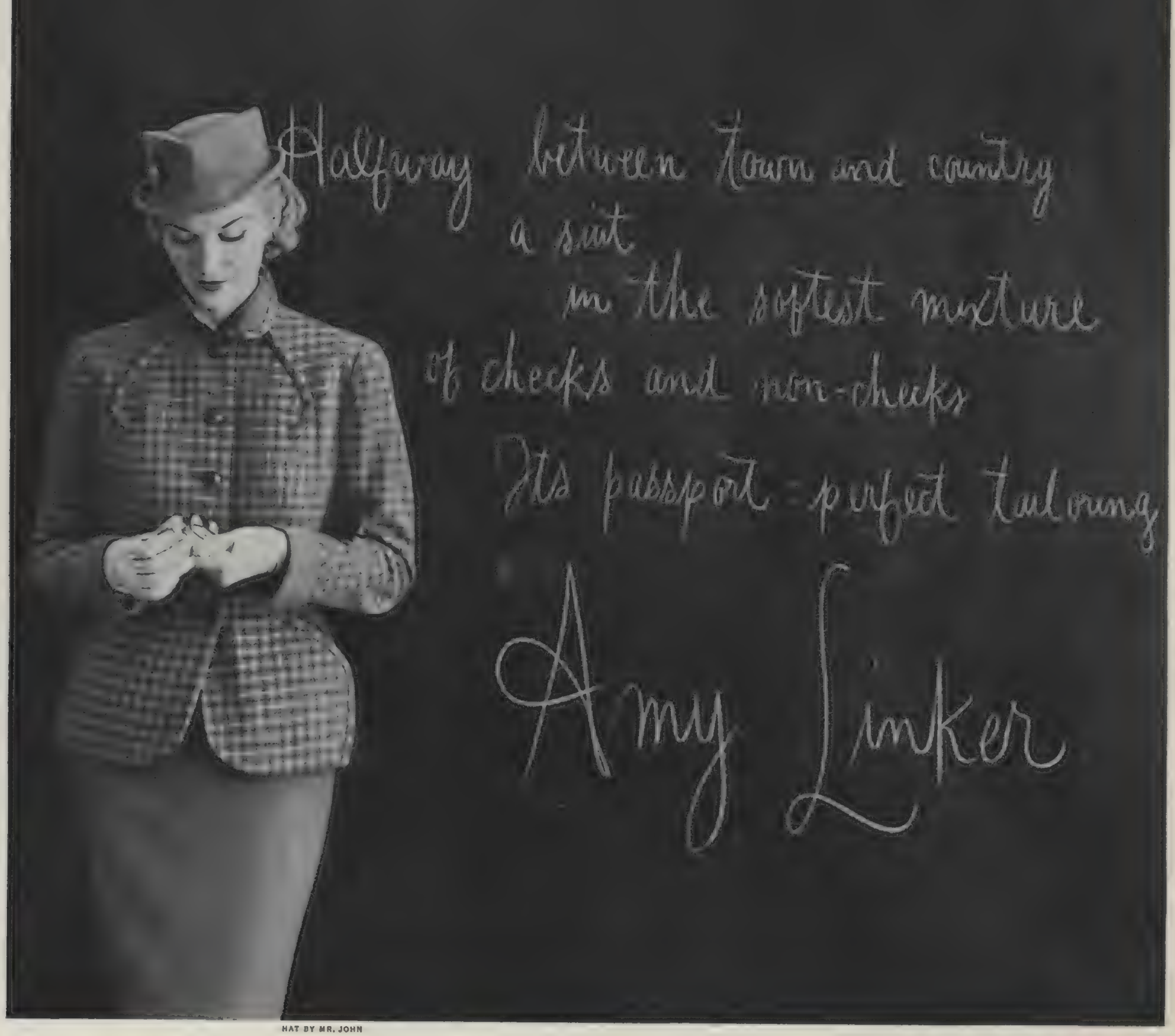
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RAWLINGS

TRAINA-NORELL

Fall — 1951



HAT BY MR. JOHN

In an imported luxury woolen, about $120. Amy Linker, 205 West 39th Street, New York.

LORD & TAYLOR, NEW YORK

CARSON PIRIE SCOTT & CO., CHICAGO

JOSEPH HORNE CO., PITTSBURGH

FOR STORE NEAREST YOU SEE VOGUE'S BUYING GUIDE PAGE 244.


Monet
Master Jeweler
Fashion Wraps Herself in Golden Glitter
as illustrated from $5 to $18.50 plus tax. At better stores.
Each piece bears the Monet signature. Monet Jewelers, 6 W. 32 St., N.Y.



Harzfelds

Petticoat Lane . Kansas City

BY ADELE SIMPSON

ADELE SIMPSON'S Travelogue—short wool overcoat tops a two-piece dress in white pepper worsted.



ADELE SIMPSON'S "Travel-Into-Fall" Suit - - in airplane weight textured worsted with pure silk faille bow.

You can buy this merchandise at stores listed (Vogue's Buying Guide) p. 244.

alice Stuart

IS A "SKIRT'S"* BEST FRIEND

AND HERE'S A BLOUSE WITH A GENIUS FOR BEFRIENDING A HOST OF SKIRTS. WASHABLE TISSUE CREPE IN WHITE, PURPLE, BROWN, GOLD, PINK, GRAY. SIZES 32 TO 38. ABOUT $8.00 AT THE FINE STORES BELOW.

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City of Paris..*San Francisco, Calif.*
The Crescent.....*Spokane, Wash.*
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Gladding's.....*Providence, R. I.*
Goldwater's .....*Phoenix, Ariz.*
Halle Bros.....*Cleveland, Ohio*
Halle Bros.....*Canton, Ohio*
Halle Bros.....*Erie, Pa.*
A. Harris.....*Dallas, Texas*
Hochschild, Kohn ..*Baltimore, Md.*
Geo. Innes.....*Wichita, Kan.*
Killian's.....*Cedar Rapids, Ia.*
Thomas Kilpatrick.....*Omaha, Neb.*
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R. H. Stearns.....*Boston, Mass.*
Paul Stekettee....*Grand Rapids, Mich.*
Townsend & Wall.....*St. Joseph, Mo.*
H. P. Wasson.....*Indianapolis, Ind.*
Woodward & Lothrop..*Washington, D.C.*
Geo. Wyman.....*South Bend, Ind.*

Cravateur...

Stonecutter's fabulous cravat-weave silk—a rich, versatile fabric that will bloom in the finest fashion from fall through spring. Visualized here in a day-through-dinner dress, dramatized by an unusual jabot that opens into a deep, ruffled plunge. A Claire McCardell original by Townley.

STONECUTTER MILLS CORPORATION
450 7th Ave., New York 1, N.Y.



Stonecutter

FABRICS OF DISTINCTION

DRESS ABOUT $70.00 AT STORES LISTED IN THE VOGUE BUYING GUIDE

HAT BY SALLY VICTOR

JEWELRY BY CASTLECLIFF

Milliken

WORSTED is the 100% virgin wool worsted so deservedly popular—
for its superlative quality and delightful texture . . .
so versatile in its range of solid colors, stripes, checks. Swansdown
uses an interesting, exclusive diagonal for their classic
suit with softly tailored cuffs, and pockets adroitly molded to the hipline.
Ask for Milliken in the clothes you buy and the
fabrics you sew. Woolens and worsteds by the yard at better stores.
Altman's, New York; The Ernst Kern Co., Detroit; Silverwoods, Los Angeles.

MILLIKEN WOOLENS
1407 Broadway, New York 18, N. Y.



JEANNE TÊTE HAT

FROM A COLLECTION OF ORIGINALS BY

HERBERT

SONDHEIM



The Fifth Avenue Shop

IN GIMBELS • PHILADELPHIA

Sheen of taffeta and rhinestones against 3-dimensionally striped yarn-dyed worsted, black with white or amethyst. 10-18. $115.



*Own a handmade**

Yolande *blouse*

for just $7.95 each

Made for you who love fine hand detailing, exquisite trims . . . these precious Yolandes, modestly priced. Proud little blouses destined for your very best suits (they're really too lovely to jacket). Yours, in rich, washable rayon crepe and lustrous rayon tissue faille. White with red, blue or brown trims; 32 to 38. *At better stores everywhere. Yolande Corporation, New York 16, N. Y. Makers of blouses, lingerie, baby things.*

*SEAMS AND TUCKS MACHINE SEWN FOR ADDED STRENGTH. • PRICES LISTED SLIGHTLY HIGHER ON THE PACIFIC COAST

FOR STORE NEAREST YOU, SEE VOGUE'S BUYING GUIDE, PAGES 244 TO 245.



A MAURICE RENTNER costume

of imported French wool.

A passport to elegance anywhere.

p. touchet

THE NEW STAR IN TEXAS

Sakowitz

HOUSTON



Diminutives by Martini . . . Circa fall-winter 1951, the typical American girl of 5'5" or less will wear — left: a wonderful one-piece sheer wool dress accented with velvet. Black, brown, winter blue. $69.95. Diminutive-sized 10-16. Right: the all-purpose wool suit — the jacket taffeta-lined. Buttons outline the graceful curved closing. Black, brown, winter blue. $75.00. Diminutive-sized 10-16.

Also available at Harold's, Minneapolis; The Montaldo Shops; Saks Fifth Avenue, all stores.

WOODWARD & LOTHROP, WASHINGTON, D. C.



Diminutives® by Martini...Circa fall-winter 1951, the typical American girl of 5'5" or less will wear—the molded jacket with jet buttons—a new full skirt—restrained elegance in light-weight ottoman touched with velvet. Honey brown and black or winter blue and black. $59.95. Diminutive-sized 10-16.

Also available at Woodward & Lothrop, Washington, D. C.; Harold's, Minneapolis; The Montaldo Shops.

SAKS FIFTH AVENUE

NEW YORK AND ALL STORES



Diminutives' by Martini...Circa fall-winter 1951, the typical American girl of 5'5" or less will wear: left, rayon crepe dramatized by a deep velvet decolletage sparked with rhinestones, over a taffeta petticoat. Black, brown, winter blue. $49.95. Diminutive-sized 10-20. Right: jacquard taffeta with its own petticoat—perfect interpretation of the new princess look, accentuated with velvet and rhinestones. Jet black, or grey and black. $49.95. Diminutive-sized 10-16.

Also available at Saks Fifth Avenue, all stores; Woodward & Lothrop, Washington, D.C.; Harold's, Minneapolis.

MONTALDO'S
Denver • Colorado Springs • Bartlesville, Okla. • Columbus, Ohio • St. Louis
Richmond, Va. • Charlotte, Winston-Salem and Greensboro, N. C.

Bird-Speakman Inc. Wilmington, Del.

Doop's East Orange, N. J.



Diminutives* by Martini... Circa fall-winter 1951, for cocktails or dancing and dining, the typical American girl of 5'5" or less will wear—softly luminous rayon satin—cardigan neckline outlined with faceted rhinestones—with its own hip petticoat. Pink champagne, stone blue, absinthe green, deep flame. $49.95. Diminutive-sized 10-16.

Also available at The Montaldo Shops; Saks Fifth Avenue, all stores; Woodward & Lothrop, Washington, D.C.

Harold
INCORPORATED
Minneapolis

Rogers own superb nylon tricot, pleated completely and forever into a fabulous gown with the new-again lines of the first Empire. 29.95.



INGEBORG DE BEAUSACQ

At LORD & TAYLOR, New York

Rogers Lingerie, Executive Offices, Chattanooga, Tenn.



Look for this label—
it means fine wool

Tailored by Frechtel . . . 100% wool fabric by Pacific Mills, weavers of fine woolens, worsteds, cottons and rayons

It's a **PACIFIC** *woolen* . . . firm, soft as doeskin. Blentone wool-and-worsted flannel in mixture gray, precisely cut into a suit that might be the pivot of your entire fall wardrobe. Also available in medium gray, deep brown. Sizes 10 to 18. At LORD & TAYLOR, NEW YORK, or write to Pacific Mills, Worsted Division, Dept. V9, 261 Fifth Avenue, New York 16, for the name of the fine store in *your* community featuring this suit.

SCAVULLO

MR. JOHN HAT



Adele Simpson designs a luxurious dress for after-dark festivities. The fabric, a new yarn-dyed satin faille created by William Rose, is woven with Enka Rayon. The finest fabrics owe their quality to the superiority of Enka Rayon yarn. Lord & Taylor, New York; Harzfeld's, Kansas City; Neiman-Marcus, Dallas; I. Magnin, California-Seattle.

ENKA RAYON

American Enka Corporation, 206 Madison Avenue, New York 16, N. Y.


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creates costumes in impeccable

taste bearing his signature in

every perfect line. At the Tribout Shop • • • •



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for the most beautiful legs in the world...
the most beautiful stocking in the world!
Nylons in three perfect proportions by

McCallum

and

PROPPER

one blue stripe
if you're small

two blue stripes if you're medium

three blue stripes
if you're tall

...you just know she wears them!

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ORIGINALS



THE SUPPLE CARESS OF SUEDE . . .
Beautiful sweeping lines . . . fragile, feminine, slenderizing. Marquise creates them in distinguished designs . . . exactingly crafted, minutely detailed. Soft suedes — alone — or touched with kid . . . smooth, gleaming calfskin . . . all fashionably, sleekly yours. $12.95 and $14.95. Others, $10.95 to $16.95.

WOHL SHOE COMPANY • SAINT LOUIS, MISSOURI

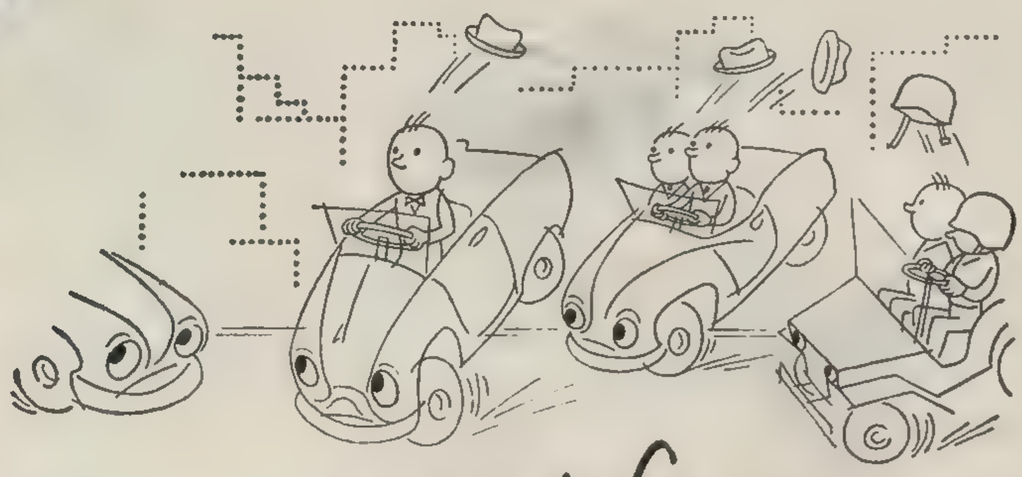
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by naylon

• *Stop Light* is Naylon's provoking new, brilliant torch red, the most arresting, beau-stopping, traffic-jamming color ever to glamorize lips and fingertips ... perfect for Fall and Winter fashions.

Naylon Lipstick with its exclusive "double process" doubles your lip allure ... goes on smoother ...stays on and on and on. Naylon Base Coat provides a "smooth-as-glass" sub-surface for... Naylon Enamel, the more adherent, flexible polish for lasting lustre.



traffic-stopping beauty for
lips and fingertips

naylon
by **La Cross**



Naylon Stop Light Lipstick, **$1.00.**
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Naylon Stop Light beauty kit containing Lipstick, Nail Enamel and Base Coat smartly packaged, **$1.75.**

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"She knows Botany

She knows the fresh, clear look of *"Botany" Brand "Marchana"® . . . firm worsted that tailors impeccably. Woven of fine 100% virgin wool . . . dipped in Autumn's richest colors . . . "Marchana" never, never smarter than in this appealing young suit by MOORDALE JUNIOR SUITS.

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Look for the "Botany" Brand Label on Products for Men, Women and Children.

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Brigance of Frank Gallant
designs a coat of many moods
in Anglo's fashion-starring Poodle Cloth.
To be worn belted or loose,
it has a supple front . . . fitted back.

HAT BY JOHN FREDERICS

"the background of fashion"

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Anglo Fabrics Co. 1407 Broadway, New York 18

You can buy this merchandise at stores listed (Vogue's Buying Guide) p. 244.

Nylapac is the name, nylon gabardine is the fabric, and wool trims them. They're newest Gaytees—lined with alpaca to wrap your feet and ankles in winterproof flattery.

Laces tie easily over high-heeled slippers or country "flats."

Handsome with furs—naturals with storm coats!

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gabardine gadabouts go everywhere this fall

You'll be fall's fashion queen in Gabardine*.

Dramatic drop shoulders add that smart touch.

Pinehurst Green, Gingerbread Brown,

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About $13.00.



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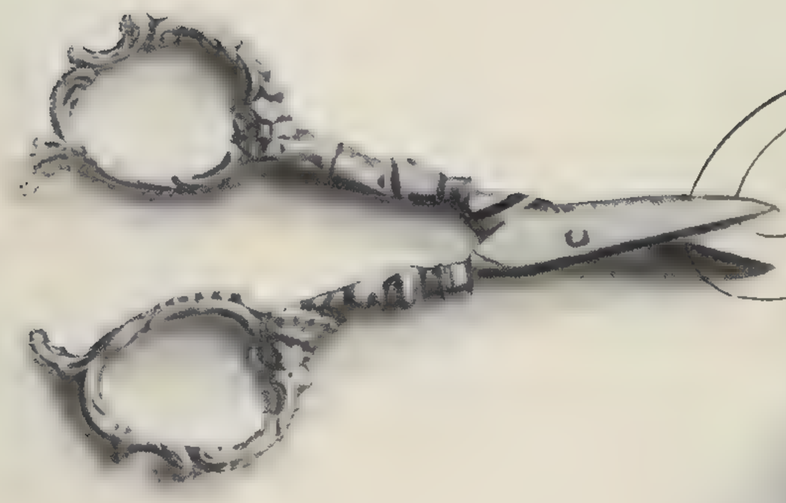
BURDINE'S, MIAMI

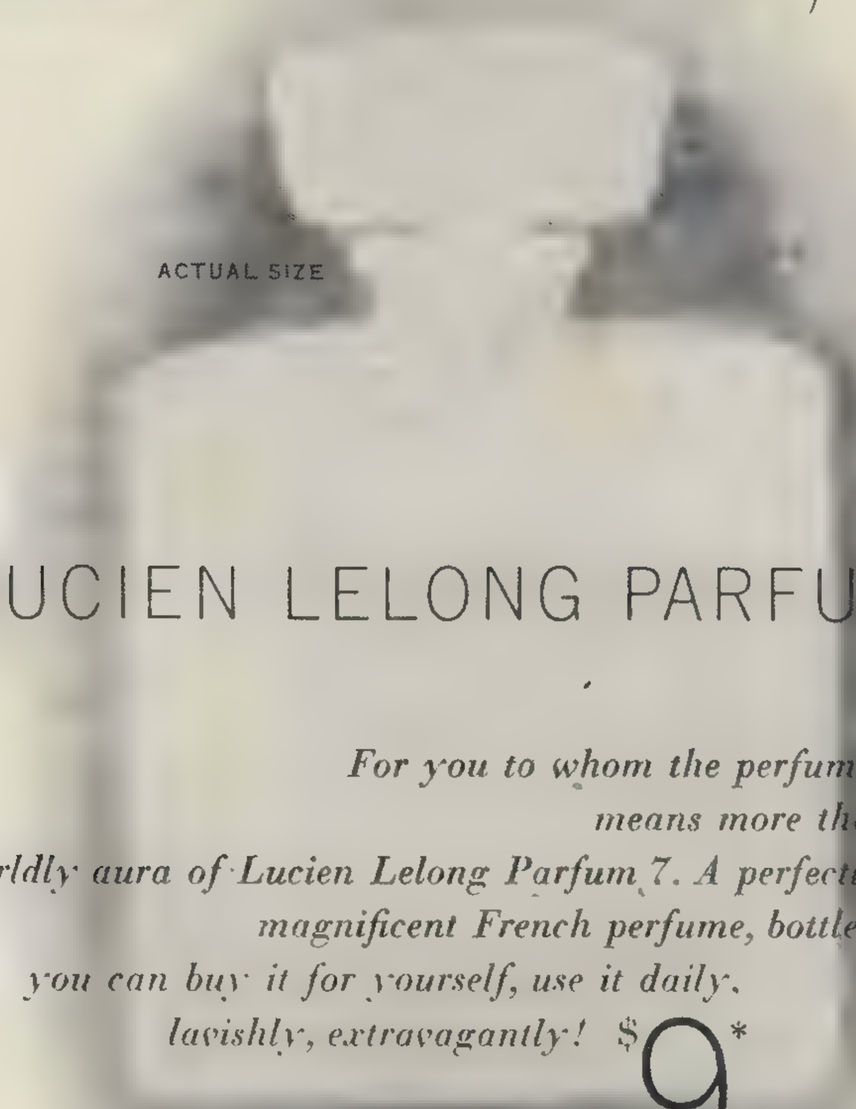
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LUCIEN LELONG PARFUM 7

For you to whom the perfume means more than the bottle

... the subtle, worldly aura of Lucien Lelong Parfum 7. A perfectly magnificent French perfume, bottled so inexpensively you can buy it for yourself, use it daily, lavishly, extravagantly! $9* *for a large, 2 oz. bottle*

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Ship Mates . . .

Smooth sailing with the felt knapsack bound in leather—and the kidskin shell pump with gadabout French heel.

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Cocktails for two . . .

A shipboard romance for satin pleats. The handbag set-off with broadcloth, the pleated satin anklet, with suede.

Deck Chair Companions . . .

Traveling first class, the proud faille vanity—and the pretty pump in suede piped in faille or calf with contrast leather binding.



At fine stores everywhere.

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BRITTANY
a magnificent new greatcoat in the deepest loveliest fleece ever Brittany's
own fabulous new material . . . about $100. Also in Forstmann's cashmere, about $195.
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exclusive BRITTANY woolen finest of fabrics
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Rhythm's slip triumph...in nylon crepe
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nylon lace for the bodice and hem.
A wonderful travelling companion...
washes in seconds, drips dry in minutes
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Generous of skirt . . . round
feminine jacket hips,
significant details of this ensemble supreme.
Finest sheer wool.
Collar, silk slipper satin.

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FOR YOU WHO COVET THE COSTUME LOOK... a pretty play of fabric-against-fabric... a costume with unlimited wearability throughout a crowded winter! The jacket of Forstmann's virgin wool, bell-hipped, and lined with the lovely fabric of the blouse, iridescent yarn-dyed rayon taffeta. Amethyst, Wine and Black..... all trimmed with iridescent pink. Sizes 14 to 40. About $155. At better stores...WRITE FOR FALL STYLE BOOK.
FRED GREENBERG, 550 Seventh Ave., N. Y. 18... In Montreal, Frenchshire Ltd.

LORD & TAYLOR, New York • **CARSON, PIRIE SCOTT,** Chicago • **LEVY'S,** Memphis • **HIMELHOCH'S,** Detroit

You can buy this merchandise at stores listed (Vogue's Buying Guide) p. 244.

Gunther Jaeckel designs in Great Lakes Mink

JEWELS—CARTIER

GREAT LAKES MINK ASSOCIATION



The Magnum..a regal, voluminous coat..in the near-black splendor of Great Lakes pedigreed ranch mink..Gunther Jaeckel, 10 East 57th Street, New York, N.Y.

GRACIOUS ANSWER

to all invitations this season

Lunch? Cocktails? Sunday afternoon and evening? You'd love to! And there's no nicer answer to the what-to-wear question than this new, sophisticated double rib knit. Distinctly feminine cocktail dress with flattering back-and-front scoop neckline. Its fitted, cover-up cardigan festively buttoned with "diamonds". Three-quarter sleeves. Black, navy, purple, forest green, rust.

Sizes 10 to 18.

About $50.

"BOTANY" BRAND
100% VIRGIN WOOL
CREATED BY Barbara Carol



"Barbara Carol"

KNITTED SUITS in "BOTANY" BRAND YARNS!

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COAT: VERA MAXWELL HAT: SALLY VICTOR

On model—gauntlet slip-on, $3.50; on clock, from top to bottom—elbow-length slip-on, $4.00; scalloped shortie, $3.00; cuffed shortie, $3.50.

On the smartest hands around the clock
Handsewn Cotton Gloves by Van Raalte

Ah—cotton gloves with a look of fall and of Paris, to be worn *before and after* five—with your fall suits, dresses, coats. They're *newsworthy*—made of Van Raalte's double-woven, fully shrunk, creamy Egyptian cotton . . . *noteworthy*—with their dressmaker details and oblique lines. And, like all Van Raalte gloves, they last and last. In a range of fall colors. At better stores.

"BECAUSE YOU LOVE NICE THINGS"



—and Van Raalte is famous for stockings and underthings, too!



Marionettes by Frank Paris

Meet The Shamokins—models of family fashion—as they hustle little Johnny on his way back to school. All set for Fall in these lively, lovely, fun-loving Shamokin styles. Theirs—and yours—from the world's largest fancy fabrics specialty house.

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Today's Finest Fabrics — Tomorrow's Finest Fashions

Paris inspired! Coro's collection of "Debonairs"
which clip to the rim of the ear in a cover-all effect.
The new, patented clip-back holds firmly without pinching.
See them at your favorite store, priced from about $3 to $10
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CORO'S *Debonair Earrings*

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As that glorious adventure begins and you two happy people plan to join your lives together—seal your sacred promises with a ring of palladium, newest and one of the rarest of the precious jewelry metals.

The brilliance of diamonds is enhanced when they are set and mirrored in white palladium!

And how securely they are held by this strong, wear-resistant sister metal of platinum!

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PARIS AND ACETATE

A Jean Dessés gown featuring a luxury fabric woven with Celanese acetate rayon yarn. Dramatic example of many fashions seen in the current Paris collections, that reveal the way in which the beauty and versatility of acetate fabrics have been used by the French couture.

Photographed at the Salon of Jean Dessés in Paris.

Celanese CORPORATION OF AMERICA, NEW YORK 16, N. Y.





*Light colors slightly higher

Superbly designed for your daytime *and* date-time moods. Appealing, provocative silhouettes for every occasion . . . by Dobbs.

Dobbs hats at the Waldorf Park Avenue at 49th Street, New York City

Your touch

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Stroock

Tweed by Stroock is tweed with a wonderful difference . . . a flow-with-your-figure fabric that combines rare wools with precious alpaca. For pure verve — nothing can match it in color! For vitality, no tweed can match its soft spring-back texture. And how beautifully it lends itself to lines of quiet elegance in this town coat by Brigance of Frank Gallant.

At Lord & Taylor, Marshall Field & Company, I. Magnin & Co., or write Stroock, 404 Fifth Avenue, New York 18, New York.

STROOCK "FASHION FABRICS" AVAILABLE BY THE YARD AT LEADING STORES.



COAT: BRIGANCE OF FRANK GALLANT, N.Y.; HAT: JOHN-FREDERICS

PHOTO: JON ABBOT

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Anglo's Doormat coating in a striking yarn dye gray mixture — distinguished choice for a foresighted silhouette created by

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are your passwords to the most beautiful way to relax.





from left to right—POLO COAT...frame-stitched
from collar to hem. Large convertible notch collar,
mammoth pockets, adjustable and reversible cuffs.
Claret, yellow, skipper blue, aqua.
10-20—About $35

BEAUTY BOUND...Fashion flattery for all
figure sizes. Has wonderful wing collar, rich,
contrasting binding, inverted flat shoulder
tucks combine new fashion note with across-
the-bosom fullness. Navy with red binding,
wine with French blue. Red with black,
12 to 20, 40 and 42. About $35

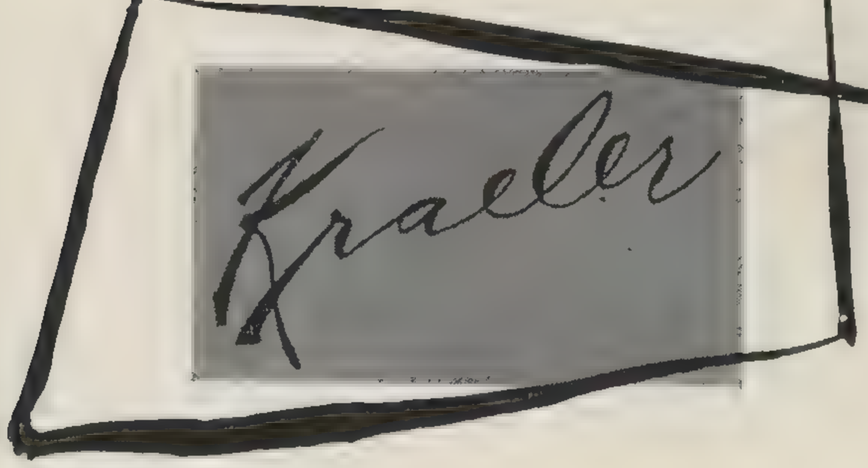
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woman's figure...has gracious, slimming lines,
built-up collarless neckline, surplice closing,
bias-cuffed three-quarter sleeves. Enriched with fine trapunto.
Aqua or rose 12-20, 40 and 42. About $45

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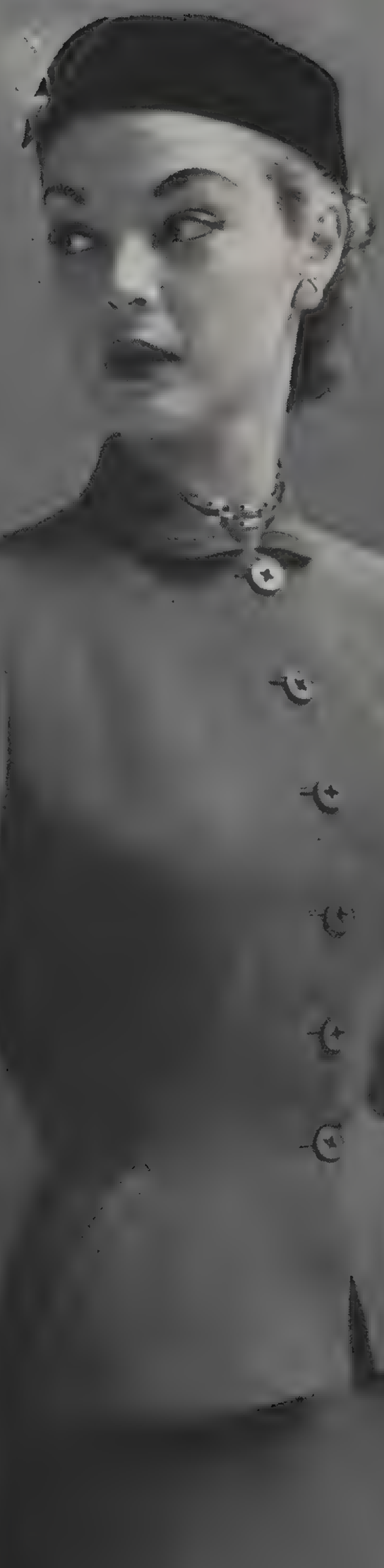
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...the suit of oblique line, invested with important and superbly-crafted detail.
In Miron's textured Groslaine, a yarn-dyed worsted
with a rich, distinctive grain-like depth.
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AN ELOQUENT SUIT
THAT KEEPS
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Anglo's new fabulous Poodle Cloth inspires a prophetic coat silhouette by

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IN THE Henry Rosenfeld MANNER

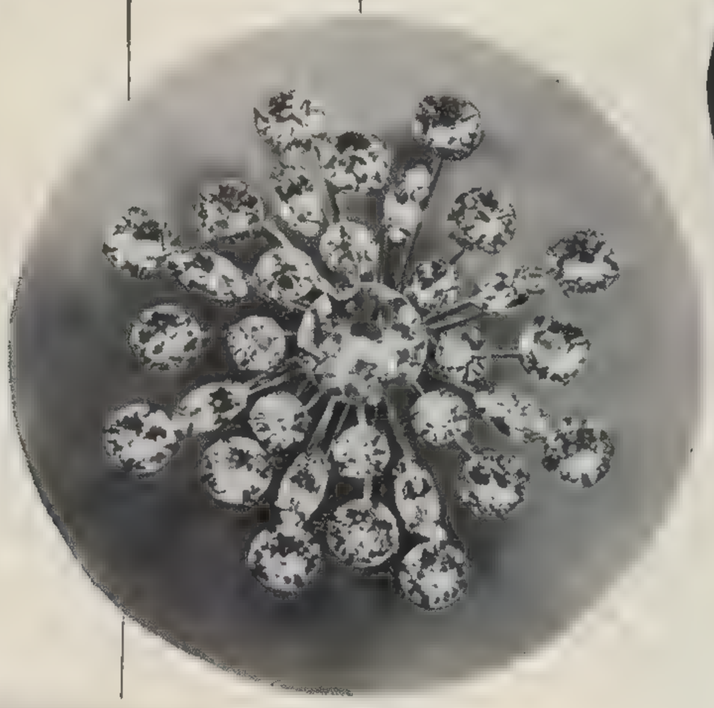
Basic elegance with a flair. Left: The 'soft' classic, dramatic and demure, with a charming stitched tuck bodice...in charcoal, purple, brown or green tissue faille...only 14.95. Right: The perfect basic dress, with interesting button detail, trouser-pockets... in 100% pure wool-and-worsted...green, red, black or taupe...only 22.95. Both in sizes 10-18. At all Charles Weill stores...or write

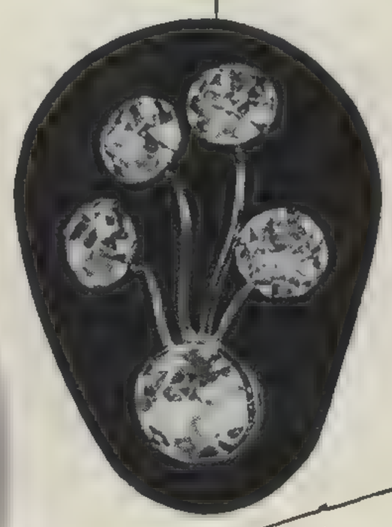
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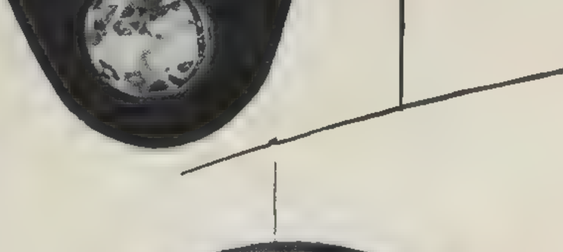




Eisenberg Ice*



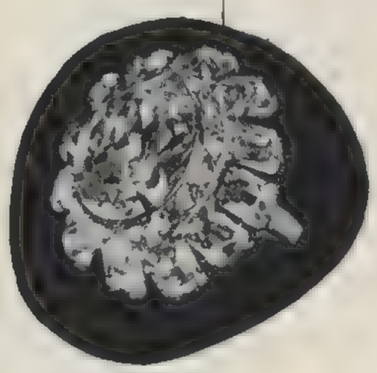












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in jewelry. Crystal-clear simulated stones,
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Pins 16.00 to 28.00. Earrings 9.50 to 10.00.
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Sincerely,
Gertrude Lawrence"

"Autumn is an important time in skin care" writes Gertrude Lawrence, brilliant international stage and screen star. "But those wonderful Avon face creams give my complexion a spring-time freshness . . . they're so soothing, keep my skin so soft, and they have a divine fragrance!"

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PORTRAIT BY HELEN CARLTON



Gertrude Lawrence selecting cosmetics from her Avon Representative, Mrs. Mary Moran



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French touch



IN WOMEN'S SIZES there's the French flair for youthful slenderness and a triple helping of flattery in Carolyn's trio by STECHER. Each about $100. Left: A braid-spiced suit in Yarn-dye worsted. Sizes 16½ to 22½; Center: Box coat in Anglo's Yarn-dye worsted. Sizes 14½ to 22½; Right: A waist-whittling suit in Juilliard's Birdseye worsted. Sizes 16½ to 24½.

For the name of the exclusive Carolyn shop in your nearest city, write to: Carolyn, 128 West 31st St. New York 1, New York



Luxite

LOVELIEST OF LINGERIE

introduces this
bewitching nylon
gown—luxuriously
nylon Val-laced
—to its famous
matched
Charm set.

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© HOLEPROOF HOSIERY COMPANY • MILWAUKEE 1, WISCONSIN
IN CANADA: London, Ontario
World-Famous Men's Socks • Luxite Lingerie
Women's Proportioned Hosiery



WARMTH CAN NOW BE TAKEN LIGHTLY!

No need to "bundle up" this winter! Miraculous, new *lightweight* warmth is here...in coats with MILIUM* metal-insulated lining. The feather-light, "All-Weather" insulation of MILIUM lining warms in winter, cools in summer sun...adds months to the wearing season of a coat...gives you winter-warmth in a coat *far lighter* than you formerly needed! Don't look for weight this fall . . . look for the lighter, trimmer, bulk-free warmth of the new fashions in MILIUM lined coats!

del Mar 3-piece ensemble in swatch-check wool. MILIUM lined coat is cravenetted for all-weather wear. About $125. Coat alone; about $85. At B. Altman; Marshall Field; Woodward & Lothrop; and other fine stores.

*"MILIUM" IS THE TRADE-MARK OF DEERING, MILLIKEN & COMPANY, INCORPORATED FOR ITS METAL-INSULATED FABRICS AND FOR ITS SERVICE OF METAL-INSULATING FABRICS.



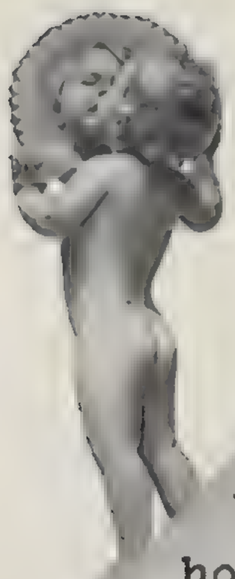
DESIGNED BY

BENI CLAIRE FOR

Paul Parnes



WHEREVER FINE CLOTHES ARE SOLD.



Your hips are honeys...when you're three!

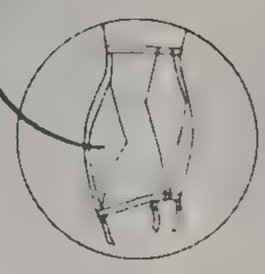
NOW—see how you hide them with a Nemo "Circlet"*! Its patented† diamond shape panels make your hips *a whole size smaller!* Most control where you most need it. Yes, there's a Nemo "Circlet" to trim *your* hips too!

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at the nation's nicest stores

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you need a nemo Circlet*



. . . these patented "diamonds" do as much for your figure as a diamond does for your finger!

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Relax in

DAKS®

the skirt with the wonderful waistband of English design

Concealed rubber pads grip your blouse invisibly

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Elegantly tailored with that dashing sense of

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Go-everywhere-coat
in a divine bold
star checked tweed...
with its own fringed stole.
Spice and Grey, Red and Grey,
Gold and Grey.
Sizes 8 to 16
Around $70

At these fine stores:

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Appleton, Wisconsin	H. C. Prange Co.	Erie, Pennsylvania	Erie Dry Goods Co.	Oklahoma City, Okla.	John A. Brown Company	Schenectady, New York	The Wallace Co.
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Cleveland, Ohio	The Wm. Taylor Son & Co.	Nashville, Tennessee	Harvey's	Salt Lake City, Utah	Z. C. M. I.	Williamsport, Penna.	L. L. Stearns & Sons
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For illustrated brochure and name of store in your city, write Dept. M, DONNYBROOK, 500 Seventh Avenue, New York 18, N. Y.



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SAG-NO-MOR®
worsted-wool jersey
by Wyner

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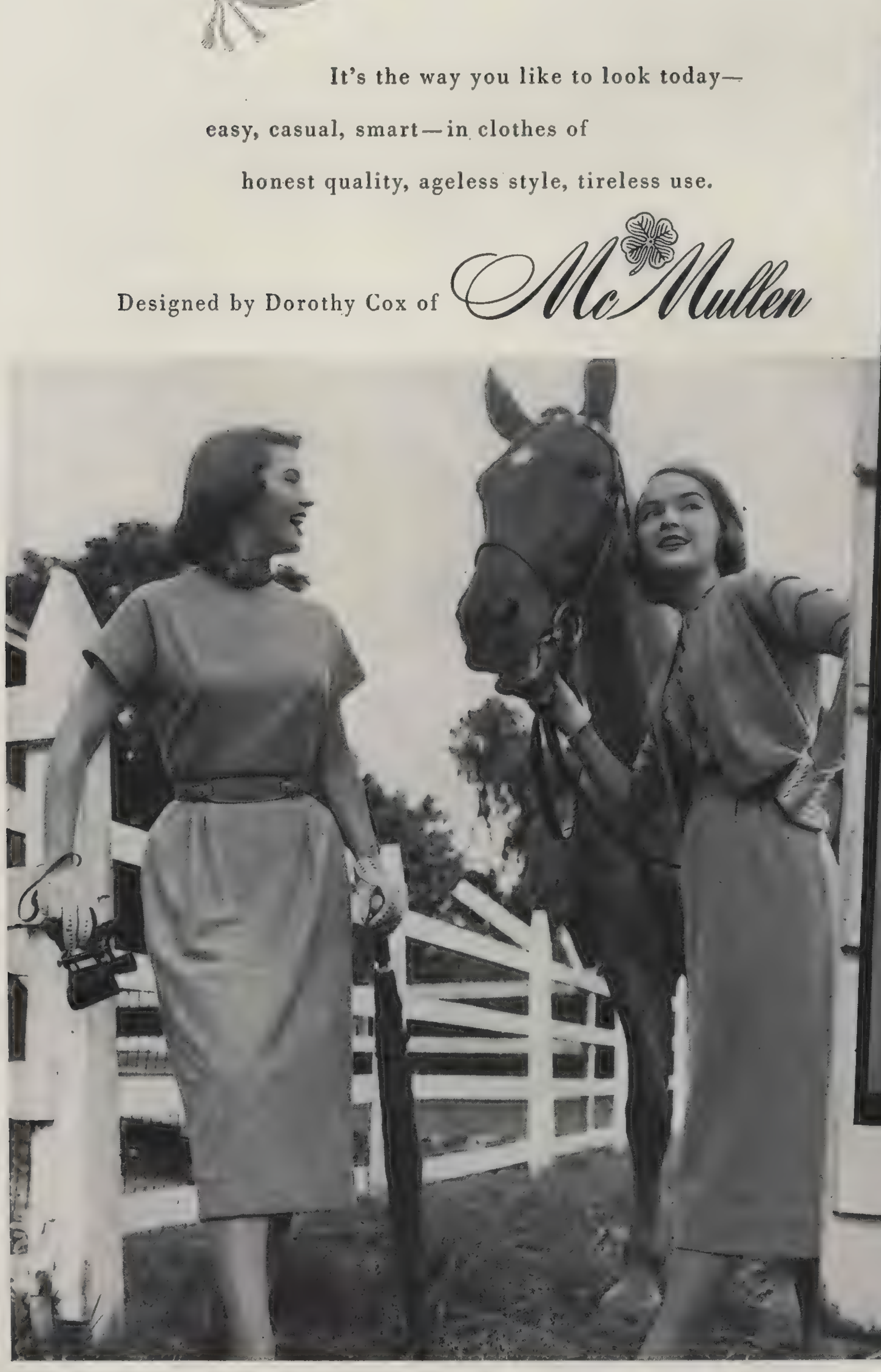
The Sporting Look...in McMullen Jerseys

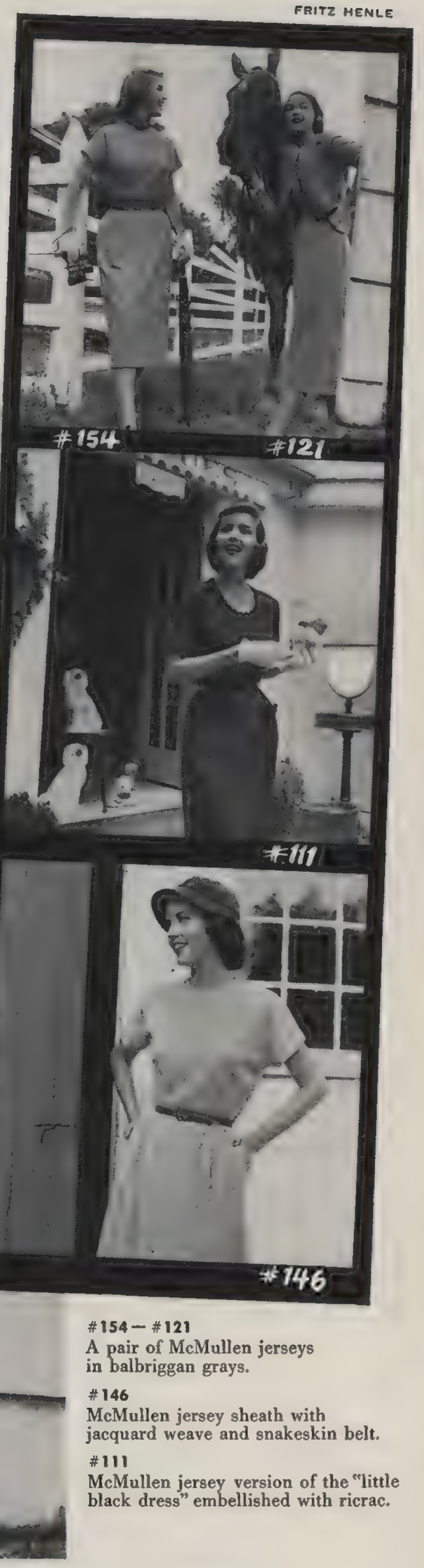
It's the way you like to look today—

easy, casual, smart—in clothes of

honest quality, ageless style, tireless use.

Designed by Dorothy Cox of *McMullen*





#154 — #121
A pair of McMullen jerseys in balbriggan grays.

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McMullen jersey sheath with jacquard weave and snakeskin belt.

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CONSULT YOUR FURRIER OR WRITE: KATZMAN & WARE, INC., WHOLESALE MANUFACTURING FURRIERS, 327 W. ADAMS, CHICAGO • *REG. T. M. PEND. • WINSTON JEWELS


For
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with
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MORLOVE's fine hand
distinguishes these three
wonderful blouses, the essence
of your Fall wardrobe.
Your favorite colors in sizes
30 to 38 . . . Top, about $10 . . .
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At all fine stores or write:
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High fashion alliance . . . between Young Viewpoint and famed French couturière, Jeanne Lafaurie . . . presenting an exciting group of dresses designed in Paris to fit you if you're 5'5" or under, not quite comfortable in misses' sizes, too small for women's sizes. Shown here, a beautifully modulated suit dress of rayon ottoman in black, brown, navy. Sizes 12½ to 22½. About ***$50.***



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and other fine stores throughout the country. For name of store nearest you, write Young Viewpoint Fashions, 1400 Broadway, New York 18.

Alan Graham AT H&D



*"DEMI TASSE" . . . in black Merrimack velveteen, 39.95.

"APÉRITIF" in velveteen, with worsted tweed skirt. 69.95. Both in sizes 7 to 15.

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For additional stores in other cities see Buying Guide in back of book. Page 244

CARA NOME

For the one woman in ten with Sensitive Skin

Nothing so lovely as a complexion that's fresh as a blossom, clear as spring water.
No gentler guardian of its delicate beauty than Cara Nome.

For Cara Nome cosmetics are hypo-allergenic . . . blended of pure, mild, safe ingredients . . . created for the one woman in ten with sensitive skin. . . . Cara Nome is for *you!*

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or Special Dry Skin Cleansing Cream.
Regular $2.20 sizes—$1.10







Anna Miller

AN EARL LUICK DESIGN

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NEW ORLEANS NASHVILLE

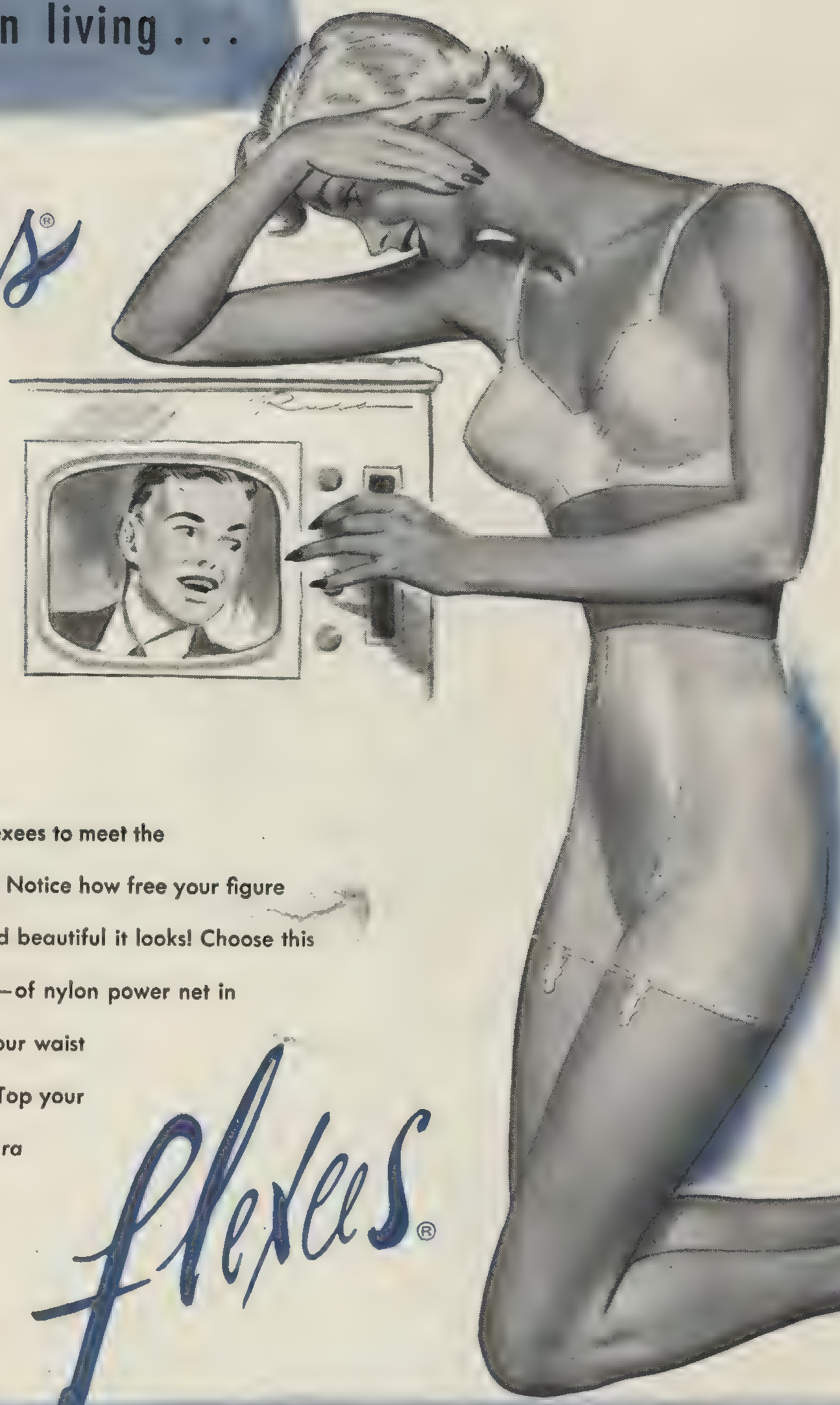
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Step into a Corsees—created by Flexees to meet the quickened tempo of these eventful days! Notice how free your figure feels . . . how much more slim and beautiful it looks! Choose this new Corsees *Pantie-Girdle*, or *Girdle*—of nylon power net in white or pink. Its lastique top indents your waist for new hip-conscious clothes. $5.95. Top your Corsees Girdle with Flexees beautiful *Bra* in fine fabrics to match. Stitched under-cups for lovelier uplift. $1.95.

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Paradise Shoes

in Mink

Brown

will be the most important accessory in your wardrobe this fall....



Never has there been such a season
for brown as this autumn . . . deep, dusky brown
to match brown costumes or enrich the grays
and bright colors on fall's fashion palette.
Herewith, three from a Paradise collection . . . 13.95 to 15.95

At fine stores everywhere;
write us, we'll tell you where.
Brauer Bros. Shoe Co., St. Louis.


Seymour Fox
BONWIT TELLER STORES • BULLOCK'S • JOS. MAGNIN



IN.SIDE AND OUTSIDE BEAUTIFUL

WRITE US FOR THE NAME OF YOUR STORE

LENNOX BAGS • SAINT LOUIS



because you
like clothes
with character;
lines that
better your figure;
perfection that starts
with the fabric
and ends with the
last hand-finished
detail,
you'll enjoy an
original by

A crisp bow points up
the fascinating
neckline of this
I. Doctor Original.
Sleeves shape to a
point over the hand
... and pleats are swung
to one side for most
effective figure flattery.
Fine rayon crepe
fabric by Bloomsburg,
in sizes 14-44, 14½-24½.
About $40.00.
Slightly higher on
West Coast and in Canada.

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the fascination of the Broken Horizon!
The Shapes that break it— interpreted in leather— magnets to the eye!
Delmanettes
styled by DELMAN
Write Delmanette • Lucas at Twenty-First • Saint Louis

"When just a little
shows...keep it dull!"
says
the girl with a flair

Strutwear (reverse) nylons
(knitted inside out for that sheer, sheer look)

STRUTWEAR, INC., MINNEAPOLIS 4, MINN. Export Office, 24 Stone Street, New York 4, N. Y.

PHOTOGRAPH BY VICTOR KEPPLER

forward-looking fashions with a fresh young air by

Victoria Juniors



Victoria boldly interprets the free and fetching look that paces fashion — featuring Strook's Midgeen fleece and Tempteen shag in "flying colors." Sizes 7 to 15. Left — Fitted and draped wrap-around casual with rippling detailed back and crisp novelty trim. Right — Reversible coat worn two ways — Strook's Midgeen fleece for casual wear, or velvet side out for dressup dates.

At your Favorite Fashion Store, or write Victoria Juniors, 512 Seventh Ave., New York 18



Dress by Herbert Sondheim



TABU COLOGNE
$2.00 to $18.00

TABU PERFUME
$2.50 to $32.50

All over the world Tabu is said to be the most distracting scent ever created. *And TABU cologne, in fragrance, is truly the perfume itself.*

the "forbidden" perfume by Dana

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SOFT . . . SOFT . . . THE GLOW OF SKINNER DEEP LUSTRE SATIN

Rayon satin with a misted glow, especially noteworthy in Fall's new full-skirted suit silhouette. It's typical of many distinguished new fashions to be found under the Skinner label — and of the fine Skinner fabrics that are yours by the yard when you *"Look for the Name in the Selvage."*

Suit by Goldberg-Weissman



See "Vogue's Buying Guide" page 244.

WILLIAM SKINNER & SONS, NEW YORK 3, N. Y. Weavers of Famous Skinner Satin Since 1848





for the tops in toppers!

a short straight one... the *Fly Fisherman*... world's smartest fun-type separate (or make it part of a crisp little suit with a mix-match Pendleton skirt). Then pick a stunning Triplet for coat-robe-and-dress duty... pick a debonair 49'er... but *pick a Pendleton*, from a gorgeous new flock of nailheads, tartans, checks and solid tones... all in the most delectably rich soft Pendleton-woven woolens that ever left the loom.



pick a

Pendleton

always virgin wool

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world famous synonyms:

Moygashel* = Quality

Irish linens are world famous—but **Moygashel*** is accepted and recognized as the finest. **Moygashel*** never compromises with quality. Only linen that is spun, woven, dyed and finished in the famous **Moygashel*** Mills at Dungannon, Ireland may boast of the perfection that belongs to this beautiful linen.

Your guarantee of a pure, crease-resistant and color-fast imported Irish linen of top-most quality is to make sure that the **Moygashel*** label is in every costume or dress made of this superlative imported Irish linen.

Hamilton Adams Imports, Ltd., 10 East 39th Street, New York, N. Y.

*Reg. U. S. Pat. Off.



at such a
precious-little price

June Patton
YOUNG MISSES DRESSES

The softly curved suit emphasizes a scrupulously slim skirt. *Robbin's rayon Ottoman in black, brown or grey. Sizes 10 to 18. ***Under $20***

The coat dress, its fullness controlled in soft folds of *Celenese Ottoman crepe in black, beige or green. Sizes 10 to 20. ***Under $18***

For the store that features this bright fashion name, write,
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COMING—

IN SEPTEMBER 15

VOGUE



"MORE TASTE THAN MONEY" FASHIONS

Tweeds that triumph over price-tags!

An exciting collection of clothes that won't stay in your closet.

Town Tweeds and how they do a turn-about for country.

Suits—the importance of the Skirt Silhouettes.

Night and day separates

How you combine them more important than what you pay for them!

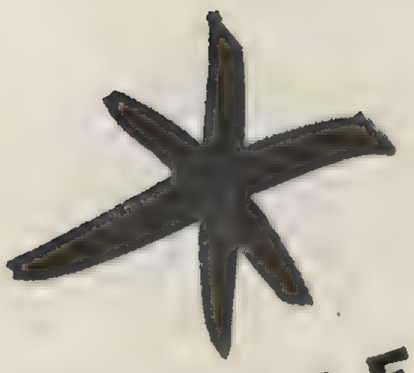
Three wise investments

The Dress with the Taffeta Lining The Dress that is also a Coat

The Dress that is a Classic

Also: Shoe and stocking news

What colour the favourite accent? What colour a new basic? What new stocking detail to look for?



2ND REPORT ON PARIS COLLECTIONS



PLUS THESE FEATURES

Picture-story of 5 family ranches in Arizona

Who lives here? Pantano Ranch Babocomari Ranch

Yerba Buena Ranch Baca Float Ranch xx Circle Ranch

James Ensor—the Painters' Painter whose first great American exhibition

is scheduled at the Museum of Modern Art.

Reproduction of one of his greatest pictures

—"The Entrance of Christ into Brussels"—(Black and White, with a detail in colour.)

Another Vogue "*Memo*" forecasting movies, books, the theatre.

ON YOUR NEWSSTAND—SEPTEMBER 14

Send to London for a Gor-Ray skirt

Order from Bond Street, direct by post.





Yes—you can get your tailored skirts direct from Bond Street, London—the source of all that's wonderful in British tailor-mades. Last Spring, Gor-Ray of Bond Street made a similar offer—and today, hundreds of enthusiastic American women are still expressing their delight by sending repeat orders! No doubt about it, you, too, will love these truly British aristocrats . . . you'll love their gallant swing, the touch of their soft, British-loomed woollens, their slenderising hipline, the definite distinction of their cut.

You can choose an Oxford grey flannel skirt made with sun-ray stitched pleats (shown left)—or the skirt pictured on the right, with knife-stitched pleats, in all worsted 100% virgin wool, in a variety of wonderful authentic tartans.

Here are skirts you'll not find in any store this side of the Ocean. Here is skirt value you'll find nowhere else. They are styled by Gor-Ray, Britain's best-known skirt makers, especially for the young American: the hip-slimmed pleats are permanized, the sizing is American, and they are zippered, of course.

Mail the coupon, and in just about three weeks the parcel with a British postmark will be on your doorstep.

Write today for your Gor-Ray skirts.

★ Send **$10** for each grey flannel skirt.
Send **$15** for each tartan skirt.

** Pay $2.75 per skirt U.S. Customs Duty to your Postman on the grey flannel and $4.25 for the tartan.*

FOLLOWING TARTANS AVAILABLE

Predominating colour: — Please specify Clan name.

RED
MacLaine
Kerr
Royal Stewart

RED AND BLACK
Wallace
Black Stewart

BLUE
Elliott

GREY
Hunting MacPherson
Grey Douglas

BLUE AND GREEN
Green Sinclair
Gordon
Black Watch
Colquhoun

WHITE AND RED
Dress Stewart

GREEN AND RED
Lindsay
Erracht Cameron
Hunting Menzies

BROWN AND GREEN
Hunting MacKinnon

SEND THIS ORDER DIRECT TO LONDON *(airmail from any part of the U.S. 15c. ordinary mail 5c.)*
Palmers Ltd., 96 New Bond Street, London, W.1 *(agents for Gor-Ray)*

Enclosed find..... *(Send cash, banker's draft or international postal order).*
Send me.....Grey Flannel Skirts, size.....
Send me.....Tartan Skirts, size..... Clan.....
Please specify alternative Clan.....

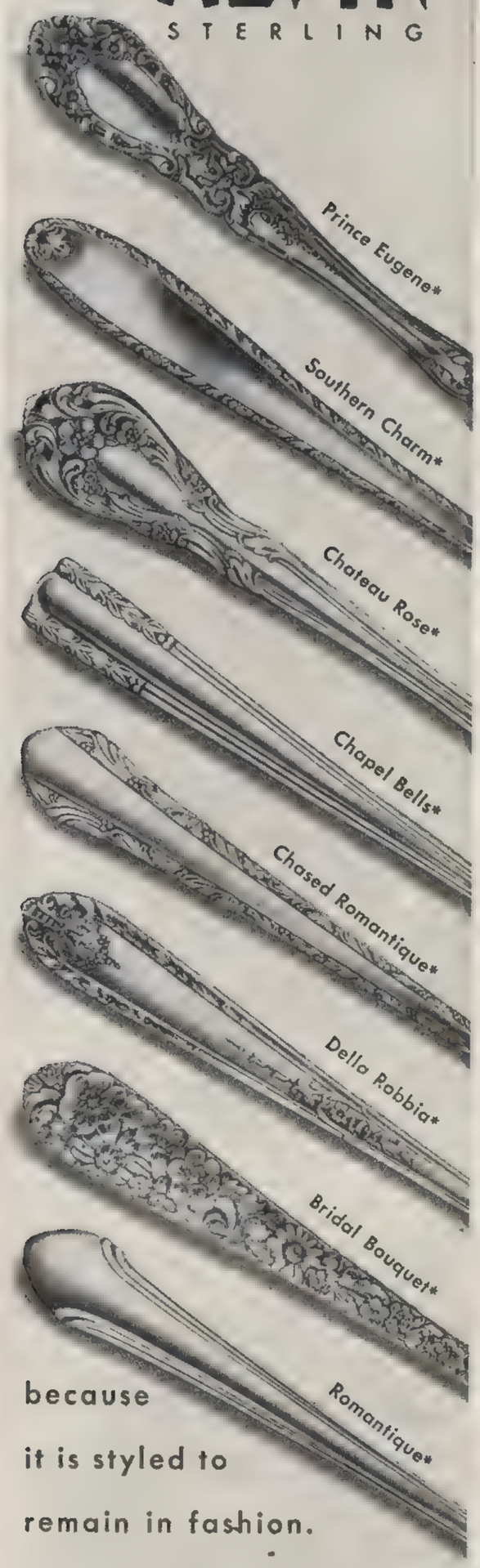
Size	12	14	16	18	20
Waist.....	25″	27″	29″	31″	33″
Hip.....	36″	38″	40″	42″	44″
Length (to hem)	31½″	32″	32″	31½″	31″

V
Name.....
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VOGUE'S TRAVELOG

A Directory of Fine Hotels and Resorts

For further information about these listings write to Vogue's Travelog, 420 Lexington Ave., N. Y. 17

WITH the busy summer season over and the winter season not yet begun, New England offers the autumn or mid-season vacationer one of the most inviting and colorful holidays imaginable. The brilliance of autumn foliage lures the camera enthusiasts from all over the country to capture the ever-changing scenery.

With the approach of official autumn, nights tend to become cooler and days more crisp, making golf, horseback riding, fishing or motoring the most popular outdoor activities.

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SANTA RITA HOTEL, 250 rms. Tucson's Social Cntr.; Western Hosp. & Atmosphere. Superb cuisine; famous Dance Bands, Polo, Golf. Nick Hall, Mgr.

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HOTEL DEL CORONADO. Seashore Resort. Swim, golf, fish. Boating, tennis. Year 'round fun. Mexico ½ hour. Jai Alai, races. H. Ward, Managing Dir.

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Georgia

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Missouri

KANSAS CITY

BELLERIVE HOTEL, K. C.'s Social Rendezvous. Luxurious Rms., Suites. El Casbah Supper Club. Garage. Rec. by Duncan Hines. G. W. Hall, Mgr.

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FOX CHASE. Year 'round "home away from home". 300 acres, Sunapee Area. Lovely Rms., good food, pvt. beach, golf, fishing. Cocktail lounge.

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DUBLIN INN CLUB. Inn of great charm. All sports. Cocktail lounge. Unexcelled food by "Frederick" of Palm Beach, Florida. Folder.

New Jersey

ATLANTIC CITY

MARLBOROUGH BLENHEIM. At the edge of the sand & sea. Ocean-front sundecks, porches, solaria. Evening entertainment. Fresh and salt water baths.

New York

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SEA SPRAY INN. On the ocean. Amer. Plan Hotel & Cottages. 68 rooms. Sun lazing on the dunes, surf bathing, cocktail porch. Brochure.

MOTOR THROUGH THE STATES this Fall. You'll have a wonderful vacation. Vogue's Travelog will help you choose the finest places to stay.

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HOTEL HERSHEY AND COTTAGES. One of America's finest. Delightful Living. Open year 'round. Hershey, Pa. Joseph Gassler, Mng. Dir.

PHILADELPHIA



THE BARCLAY

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WOODSTOCK INN. The cool beauty of the Green Mts., the splendor of the countryside, the hospitality of the Inn create pleasure-filled vacation. Bklt.

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The Aristocrat of Southern resorts. Country and seaside pleasures combine to make this year-round vacation spot truly enjoyable. Two championship golf courses. Riding, tennis, bathing . . . boating . . . fishing . . . excellent service. Guests may enjoy all facilities of the Cavalier Beach and Cabaña Club—Yacht and Country Club—Saddle Club. Sidney Banks, President.

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PAGET



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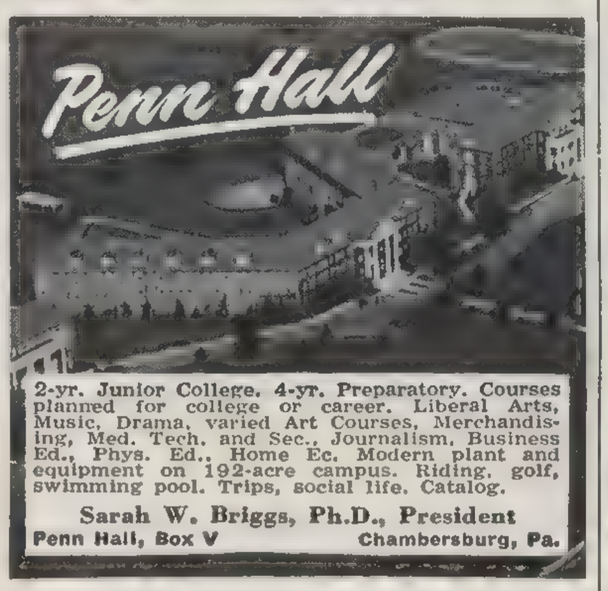
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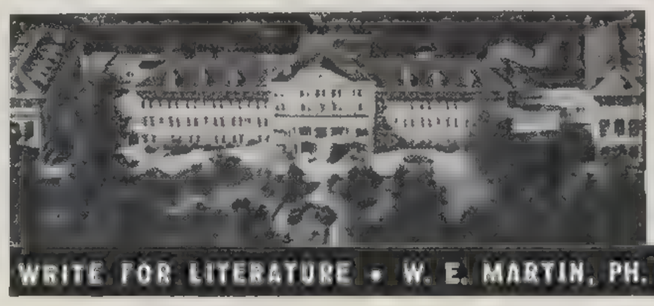
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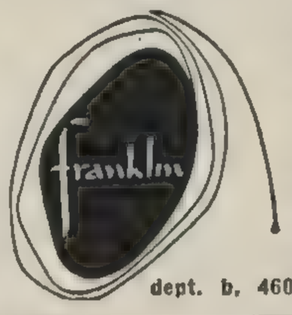
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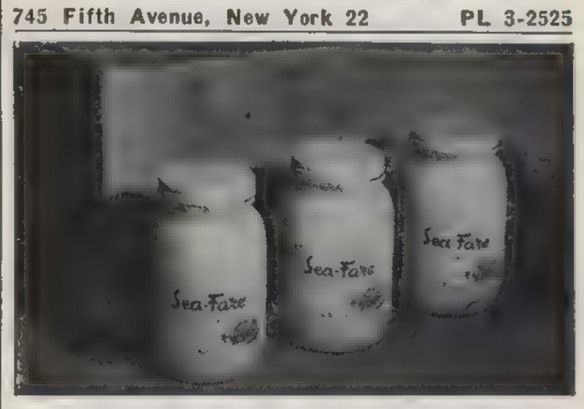
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SHOP

BABY TURTLE NECK. This one is actually a separate plastron, looks like a sawed-off sweater top. It comes with the taupe wool jersey dress, a pet in itself, equally handsome when worn without the plastron. From Marion Wright's shop, an over-size dressing room with hats, dresses, accessories all nearby, on trees and commodes. Picked from the tree, dress with plastron, $49.50; hat, $8.95; out-of-the-top-drawer belt, $10. Address, 12 E. 53rd St.



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IN THE PINK SALON of Le Printemps Hair Shop, the atmosphere and hair techniques are French, as is the owner-chief Antoine. Yet, he delights in his American speed: one hour for a shampoo and set (charges—$3). At 655 5th Ave.

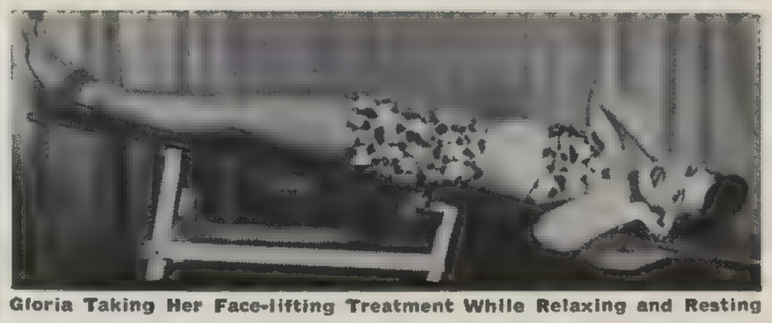
AT THE TURN OF THE SEASON you may want to revise your hair-do, or consider changing to a completely new one. If so, you might make an appointment with Christian Frederick Jungst, at the Hotel Madison, Madison Avenue at 58th Street, New York. Mr. Jungst, who is celebrating the twenty-fifth anniversary of his salon, is a great hand for creating hair-styles and is painstaking in helping you choose one that will be the most becoming for you, and best for your type of hair. Cuts, permanents, dyeing, are all part of the routine in this pleasant salon, with expert technicians.

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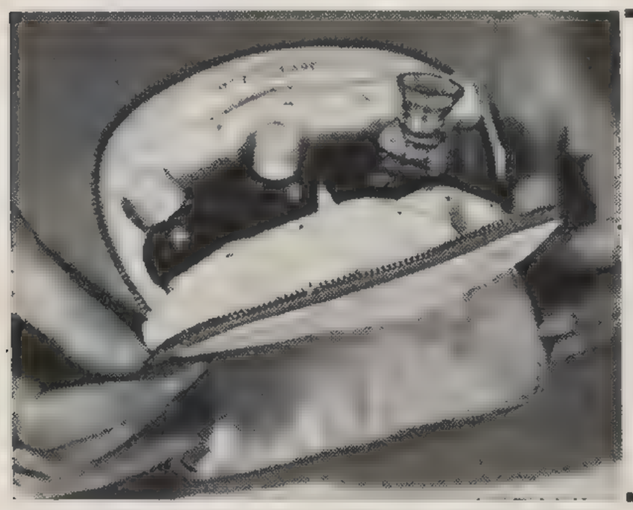
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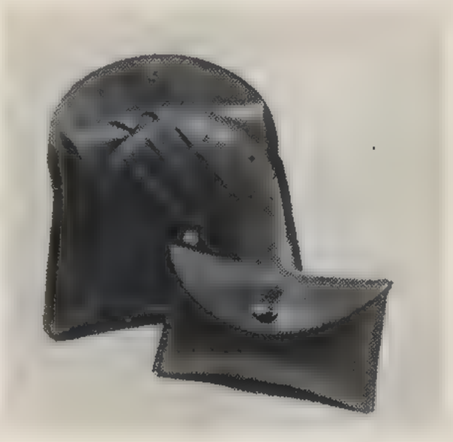
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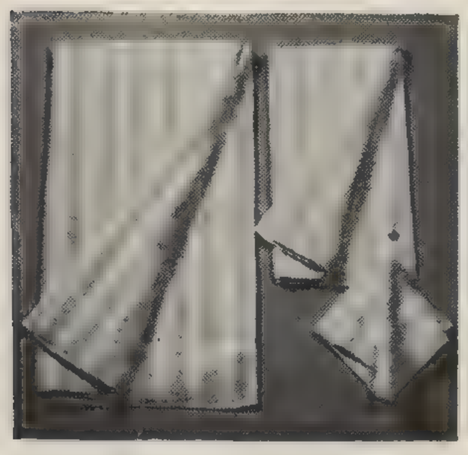
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VOGUE

SEPTEMBER 1, 1951

INCORPORATING
VANITY FAIR

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PENN



COVER: This *is* the bulky-top, straight-skirt silhouette. One of the four most-important silhouettes in American fashion this year. Half jacket, half collar (hard to tell which is which), worn over a narrow skirt. Black and white British Linton tweed, black wool fringe; black wool jersey blouse, by Nettie Rosenstein, at Bonwit Teller; Garfinckel's; Hudson's; Frost Bros.; Hutzler's. Flat pillbox, face veil, Mr. John. Diamonds, Harry Winston. Lipstick: Helena Rubinstein's "Apple Red." Binoculars from Meyrowitz.



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FROM SKIN TONE TO DEEP SUNTAN, WITH MATCHING FACE POWDERS

Germaine Monteil



Important shoe news: Soft toe, tapered, Cuban-heel shoe, by Perugia for Dior. Expect to hear more of this radically new construction without "left" or "right!" I. MILLER, NEW YORK.

VOGUE'S EYE VIEW OF PARIS COLLECTIONS

"ENOUGH CHANGE TO PIQUE THE EYE"



Bib-jewel, beige and pink stones set in gold filigree. At Dior.

Dior makes women look taller.

Jacques Fath makes women look younger.

Balenciaga makes women look more subtle.

Dessès gives them wings.

Castillo at Lanvin gives a new casual elegance.

All Paris makes something special of a woman's arms; revives the fashion of the individual hat; makes the placing of a jewel a point of design. Expects a woman to wear her clothes as if she loved them—as you'll see on pages 166-183d.



Back-tied net bonnet, prettiest hat at Dior. AT BERGDORF GOODMAN.



HENRY CLARKE

Flat white beaver felt hat: Balenciaga.

The Chambre Syndicale de la Couture has requested that all publications showing Paris models from this collection publish the following line—to apply to all models shown: "Copyrighted model—reproduction forbidden."

Of course, this does not apply to shops and makers who have bought the original models.





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SCULPTURED TOP,
STRAIGHT SKIRT SILHOUETTE

AMERICAN COLLECTIONS

FASHION CHANGES—
4 NEW SILHOUETTES

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VOGUE



SMALL WAIST,
FULL SKIRT SILHOUETTE



BULKY TOP,
STRAIGHT SKIRT
SILHOUETTE

These are true silhouettes. Just the black outline of real-life clothes which you will find on other pages of this issue. But we have scissored out these particular four, denuding them of fabric, colour, and detail, for a purpose: for these are the four silhouettes of the American Collections. Suitable for framing in your memory before you shop. These are the master plans, and into these outlines can be fitted many different kinds of clothes: coats, dresses, suits, dresses-with-jackets and coat-dresses. There's the *Straight Coat Silhouette*, carrying with it, often, the news of a big, crisp collar and deep wool. This is the silhouette that wraps the figure into a vertical line, attenuating and masking it. Things to watch: hem-length, heel-height, shape of hat. There's the *Sculptured Top, Straight Skirt Silhouette*, often done now without an ounce of padding. This is the silhouette that outdoes itself for a long-legged, small-waisted figure—but can sometimes make another kind of figure seem taller, thinner. There's the *Small Waist, Full Skirt Silhouette* (the eye-catching one there's been the most talk about). This silhouette can be a blessing in disguise; the disguise, a firm waist-nipper to exaggerate a little middle, and a stiffened petticoat to compliment. There's the *Bulky Top, Straight Skirt Silhouette*, one of the most effective and most demanding lines in fashion. Sometimes, the bulk is a collar; sometimes it's the cut of the coat. But if the bulk is your own figure—this is not the silhouette for you. *Which can you wear?* Well, what shape are you? Of course, sometimes what you are, you needn't be. Sometimes what you aren't, you could be. For this is a year when a false figure can often be built—out of such sturdy construction materials as elasticized waist-nippers; crinoline underskirts; layers of petticoats; or—out of the stiffened linings of the dress itself. But this year, too, while the silhouettes are few—they are definitely divergent. And anyone going in for a silhouette, should really see it through. No good getting a straight coat, and then falling in love with a crinolined dress. No good getting a suit with a bulky jacket, and then expecting to stuff it whole, under a fitted coat. A plan is what you need—as never before, we feel. And because we feel it so strongly, we have pre-shopped the American market for you. We show you, in this issue, what goes under what; or, if you start your shopping the other way around, what goes on top of what. But wait—there's more news. *(Continued on the following page)*

PENN

FASHION CHANGES IN THE AMERICAN COLLECTIONS

A silhouette's a handy thing to have around—but you can't wear it. It must become a costume, first, via fabric and detail. That's where we are now. And now is the time to ask again, Which Can You Wear? In this season, where fabric is so much of fashion, the question could come up often. The tufty woollens, for instance; they are not for the tufted figure. But there are woollens which still look deep, though actually the pile has been mowed down. Thin soft crêpes, used so much this season, are not the clinging give-aways they used to be, on problem figures. For often they are taffeta-lined, and have a handsome shape of their own (which they will be glad to lend you). Which Can You Wear of these other details? Which skirt length? Paris is showing skirts to thirteen inches from the floor (with an occasional eleven). The American Collections like fourteen inches. But here, your own eye must be the determining factor—and it will become determined at varying levels, for various costumes. Can you wear a big collar? Yes, if you can afford to look shorter than you are; if you would like your face to look smaller than it is. Can you wear a big hat? Yes, if you are not short-below-average. No, if you are wearing an enormous skirt, and haven't something small—between it and the big headline. Can you wear tweeds if you're not the tweedy type? Red, if you're more the retiring type? Stripes, if you're not a type? There are new answers to these questions; read on.

Opposite page: A jacket, curving in, and stopping at, the waist. A jacket made for this year's full skirt. In Lesur's deep-curled fabric; by Lo Balbo. At Bergdorf Goodman; I. Magnin; Neiman-Marcus. Steep-tilted hat, by Mr. John.

DEEP-PILED WOOL



WAIST-LENGTH JACKET
WORN WITH FULL SKIRT

BIG HAT





Point: FLEECY WOOL, RUNNING STRIPES

Left: Silky, shaggy, long-haired fleece. Stripes, left to right. Small waist, belted. Full skirt. Grey and black. Just about as much news as any single coat can have. By Ben Zuckerman (a 1951 Neiman-Marcus Fashion Award winner). Coat, at Saks Fifth Avenue; Neiman-Marcus; Thalhimers. White tambourine hat by Christian Dior—New York. *Above:* Spectacularly narrow skirt, clinging all the way. That's one new shape for evening. Black rayon velvet hazed over at the top with starched chiffon. Jacques Fath design for Joseph Halpert, at Lord & Taylor. *Opposite, above:* Fingertip-length coat in a curly, woolly wool. Skirt, narrow (and the woman in it had better be!). The coat, black Ducharne wool with flat wool collar, Paisley-printed wool lining. By Monte-Sano & Pruzan. Lord & Taylor; Harzfeld's. Hat, Lilly Daché. *Opposite, below:* The arms, the shoulders, carry much of the costume's news. Particularly at Traina-Norell, where the leg-of-mutton sleeve is one momentous happening—even in tweed. Here, the sleeve of a dinner dress of Italian silk brocade. Lord & Taylor. Wide, soft coiffure by Charles of the Ritz.

FASHION CHANGES IN THE AMERICAN COLLECTIONS *continued*

Point: FULL EVENING—
NARROW, NARROW SKIRT



Point: FINGERTIP COAT,
STRAIGHT SKIRT



PENN

Point: LEG-OF-MUTTON
SLEEVES



Traina-Norell takes a silhouette in the news, gives it his own by-line. *This* small waist, *this* full skirt become a whole new story—because of a tunic. The only tunic, in the American collections, that tops a full-blown skirt. To be worn to dinner by someone who is tallish, small-waisted. Hips? Who could say? Shown here, with Lilly Daché's wide-spread idea: a skimmer of hatter's plush. The dress, of Italian silk taffeta; Bonwit Teller; The Dayton Co.; I. Magnin. Jewels by Harry Winston.

SMALL WAIST,
FULL SKIRT
VIA THE TUNIC

SMALL WAIST, FULL SKIRT IN FLORENTINE RED

Dior-New York does a dinner dress with a wrapped-small waist, a fitted-small bodice—and a skirt of the most extravagant dimensions. Uses a rich colour, Florentine red, a rich texture, Martin silk velvet. And then lifts the whole costume out of any usual context, by topping the dress with a bulky little jacket, by slashing the red with steel-blue satin. For a figure not necessarily young. Worn here, with Dior's pillbox, a tilt of Florentine red velours. Costume, hat at Henri Bendel; I. Magnin; Holt Renfrew of Canada. Bendel's "Bendel-Berry" lipstick.

PENN



Traina-Norell's fitted coat. The news: the silhouette, close everywhere but the skirt. The news: the colour, beige and grey. Camel's hair coat with grey Persian lamb collar and cuffs. *Among* the things you could wear it with (this wide-skirted coat has about the widest wear-it-with latitude of any coat going) are the coat-dress, the borne-out skirt; the fitted suit with a full or straight skirt— *if* the least of your problems is your waist measure. Coat, Saks Fifth; Garfinckel's; Wanamaker's, Phila. Head-on tricorne, of grey Persian lamb, by Braagaard. Lenthéric's Sta-Put lipstick, "Rocket Red."

SMALL WAIST, FULL SKIRT SILHOUETTE

PENN



THE STRAIGHT COAT SILHOUETTE

Trigère charts a new coat silhouette with a ruler. Breaks off the straight line suddenly with the big news of the big, crisp, shoulder-covering collar. Makes the whole point with one remarkable fabric, a double-faced Lesur tweed, one side more black than beige, the other more beige than black. That's all; the only detail, the coat's own welt seams and pockets. You can reverse it, wrap it, wear it straight; whether your figure is, is not, a problem. Shell-shaped black velvet hat, to order. Both Henri Bendel; coat, also Hutzler's; Neiman-Marcus.



BULKY TOP, STRAIGHT SKIRT SILHOUETTE

Ben Zuckerman. The coat is half collar, the collar is half fur. The whole thing is measured for a look of bulk over a narrow-skirted suit. This is the silhouette with fullness—*only* at the top. The material is deep tweed, grey and black, with coat-lining of black seal-dyed muskrat. A coat to wear over any day skirt you own, as long as it *is* narrow—and you wear narrow skirts well. Coat and suit of Stroock wool and alpaca; Bergdorf Goodman; Garfinckel's; Marshall Field. The hat, new shape, shape to watch: snug helmet of orange beaver felt with slashed brim running under the chin; Mr. John. Alligator handbag, by Koret; Bergdorf Goodman.



SCULPTURED TOP,
STRAIGHT SKIRT
SILHOUETTE

Hattie Carnegie
(and who better?) to sculpt a jacket,
to make every detail look new,
to add fresh details, and keep
the played-down elegance her suits
always have. The news here: a suit
slight enough to wear under a fitted
coat. A strict but unstiffened
jacket over a plumb-line skirt.
A gilet—in the suit fabric—
to fill the open neckline.
The fabric itself, a new crisp
black and white petit point worsted,
with smoky baroque pseudo
pearls for buttons. Suit, and
sapphire blue velvet beret (worn way,
way over), both; Hattie Carnegie.
Suit, also, Thalhimers; Frost Bros.
Black accent: gloves by Dawnelle.



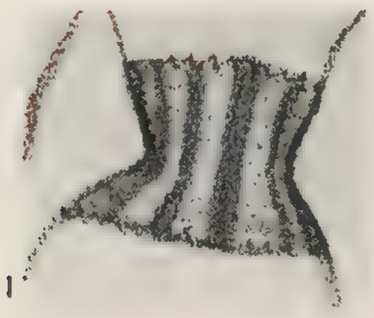
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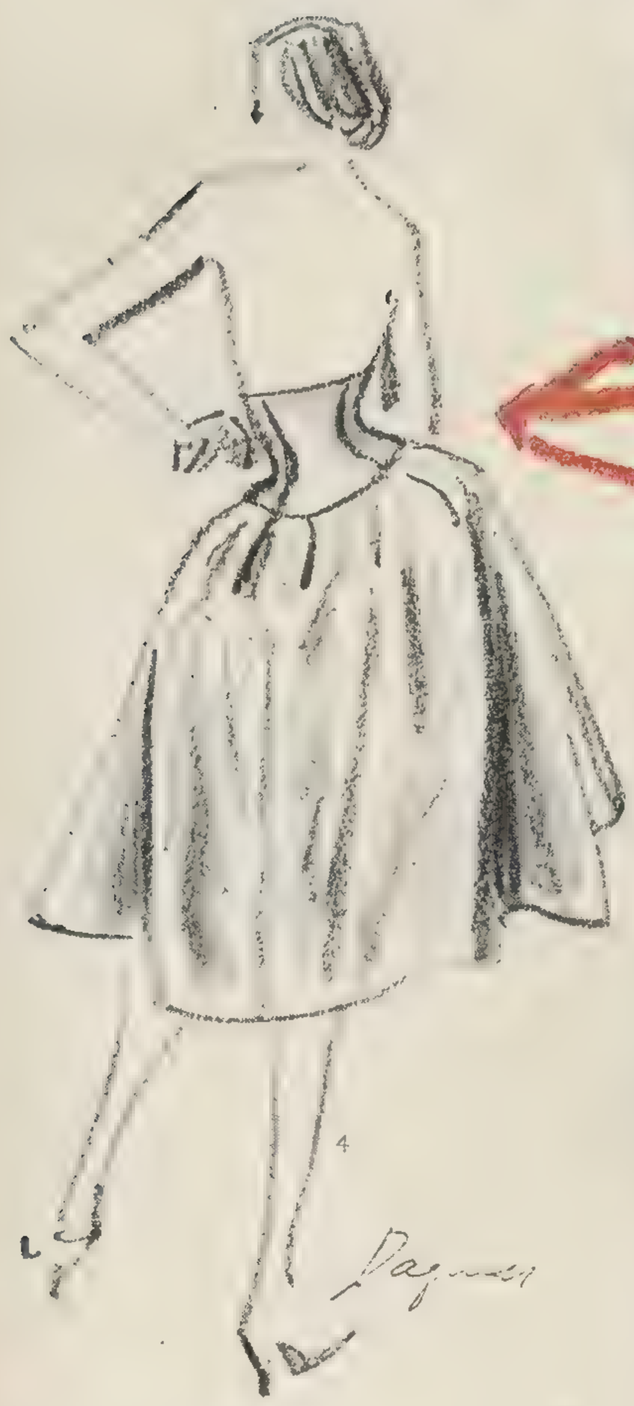


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BETWEEN YOU AND THE NEW SILHOUETTE



It's perfectly obvious that there's something going on—between you and your new silhouette. Something that puts your skirts in a whirl; something that puts your waistline in a whole new dimension. The old names for this kind of thing, "slips," "petticoats," "foundations," seem—well, *old*. For these underpinnings are as new as a still-unbought dress (and should be bought along with it—especially for it.) Sometimes the dress itself brings along its own upholstery—like a dowry—for the marriage of your real figure, and the one you will assume. Boning, and canvas, and waistbands, and crinoline, and linings, are all characters in the new silhouette's underworld. So turn your new clothes inside out; see what they already have in the way of props; see what more they, and you, could use. It might be something like this: (**1**) A waistline nipper-inner. On the hand it's light as lace: sheer nylon and elastic, with slender, flexible bones, and a tracing of fine braid. But on the waist, it's strongly persuasive, makes a fine, forceful indentation. By Lily of France, $6. Lord and Taylor. (**2**) A girdle of light-as-air, nylon power-net, with long bones to scoop in the waist, front and back. With scallop-stitched décor. By Warner, $17. Altman; Marshall Field; I. Magnin. (**3**) A slip with a halter top, fully flared in front, but flattish in back. It could be a suit suitable—the halter showing beneath a jacket, the petticoat holding out a suit skirt. Of changeable rayon taffeta, $25, Neiman-Marcus; I. Magnin. (**4**) A bell-shaped underskirt of rayon taffeta, with an elasticized, cinch waist. And—wait a minute, there's more—a bombast of crinoline, to snap in or out, in case there's some firmer upholstery needed at the hipline. By George Hatab, $13. Lord & Taylor; Neiman-Marcus. (**5**) Inside tip on the dress, by Harvey Berin, shown on page 220. The whole skirt is shaped, and held, by a lining of rayon taffeta. (**6**) This underskirt is built. Rayon brocade (black-and-gold, or red-and-black). At the hem, there is a filling of crinoline. And slip-covering that is rayon taffeta. The top is elasticized; there's a little corselet to give a sharply-slim line at the waist. By John Norman, $17. Bonwit Teller.



4



3



6

THE NEW PARIS COLLECTIONS

WEARABLE, PRETTY, NON-ECCENTRIC,
JUST ENOUGH CHANGE TO PIQUE THE EYE.

Where is the hemline? The hemline is not always where it seems—actually almost no skirts are nearer the floor than 13 or 14 inches. But, because of the illusion of a higher waist, many of Dior's day skirts look longer. Balenciaga also places all his day skirts at 13 inches from the floor—his late-day is occasionally 11 inches. None of the collections shows an exaggeratedly short skirt, none shows a length, either narrow or wide, which looks markedly different from the lengths we see in America today. Dior gives the illusion of a longer skirt by the illusion of a higher waistline, and the showing of strong Cuban-heeled, soft-bowed pumps with practically everything. This change in the balance of his whole line, to give what he calls "a long look" with a "sensible" shoe is part of his genius.

Where is the waistline? There is the look of a higher waistline, strongly supported by the two greats—Dior and Balenciaga—but neither actually puts the waist up . . . they just give that illusion. This is done at Dior by high yoke lines, by half-belts, shoulder-blade high, at Balenciaga; by placing coat buttons above the normal waist, by denting the suit at a higher line.

The middy line, strong in the Italian sports collections, shown tentatively in America for several seasons (notably by Traina-Norell), appeared, completely unwaisted, at Balenciaga and at Patou. It is for the young, has an easy charm, may stage the several-times-tried-comeback at long last. You can wear it now if you are slim, sure of yourself, and want to vary the prevailing close, normal waistline silhouette.

How full is the skirt? First, the very full skirt, which America has accepted, is reported in several Paris collections. Fath flared his skirts over crinoline after crinoline (even under soft jersey), put his mannequins into the highest-heeled, pointed-toe shoes. Dessès swings his wide skirts back like birds' wings, stiffening them with linings plus quilted petticoats. Dior stresses the moderately soft skirts, but also made one of his best suits with a deeply pleated full skirt. Balenciaga made his suits with straight skirts, his late-day dresses often very full. Castillo, at Lanvin, has moderately full bias skirts, with a deep, unpressed pleat over each hip.

What about sleeves? The most exciting sleeve news is in the bell sleeves Balenciaga placed on his slim suits. Fath has a new, deep-armholed sleeve, set into the body of the suit, over the shoulder blades, tapering to a narrow wrist. At Fath and at Balenciaga, you will see



"great" sleeves; shoulder-blade fans, and three-deep tiers at Fath; wide, three-quarters-length bells on heavy woollen coats at Balenciaga. Schiaparelli continues her last season's sleeve emphasis, sometimes through gloves with huge balloon cuffs. In a word, almost no simple sleeve in the Paris collections. Where the outline seems simple, there is intricate geometric cut and seaming and, often, odd individual lengths—short-sleeved coats over long-sleeved suits.

What about coats? Mostly loose, often wide through the body. However, Dior's are moderate to the point of looking like Burberrys, even in elegant broadtail.

He often puts a martingale belt across the back, sometimes high over the shoulder blades.

Although in America the fitted coat has a new place of great importance, it is rather the exception in Paris. One of the prettiest exceptions is Dior's long-haired, fitted coat, worn over a pale taffeta, full-skirted late-day dress. The other coat news . . . Balenciaga's front-fitted, loose-back coats, of bulky, long-haired material. Fath, Griffe, and Schiaparelli make "cone-shape" coats.

What are the Fords? Fath's Ford is a suit (see page 172), feminine, beguiling, with a big unpressed pleated skirt over crinolines, a snug-hipped, deep-sleeved jacket, a jabot of black astrakhan. His popular "Grisette" was also widely bought for America (see it on page 173). At Dior, the most-bought costume was his "Justine," a foolproof, pretty, late-day-into-dinner costume of paper taffeta, wrapped and turned, and billowing around the figure, under a collarless black wool jacket. Another Dior Ford is his evening dress, "Mexique" (lighter by half than his former great dresses), in his important monochromatic colours, brown with beige, layers of net embroidered with half-moons of gold.

At Lanvin, everyone fell in love with a beautiful blush-pink satin evening dress, banded in gold lace. You'll see it at many important parties here this winter. Balenciaga's Ford is his suit, "24," with the remarkable construction that holds the waistline higher, and the back falling straight.

The Dessès Ford is his suit, "313," with a wing-back skirt over quilted taffeta petticoats; the wings buttoned down with shoe buttons. See page 176.

His charming series of two- and three-toned chiffon dresses, lovely, floating, are good for a lifetime.

And in the evening? The great beautiful dresses that shed glamour over all the Paris collections are here again in force. Although there are many strapless décolletages, for the first time in many seasons there is a return to straps over the shoulders, or a widening of the bodice drapery, or a fan-like sleeve, covering part of the shoulder or the upper arm.

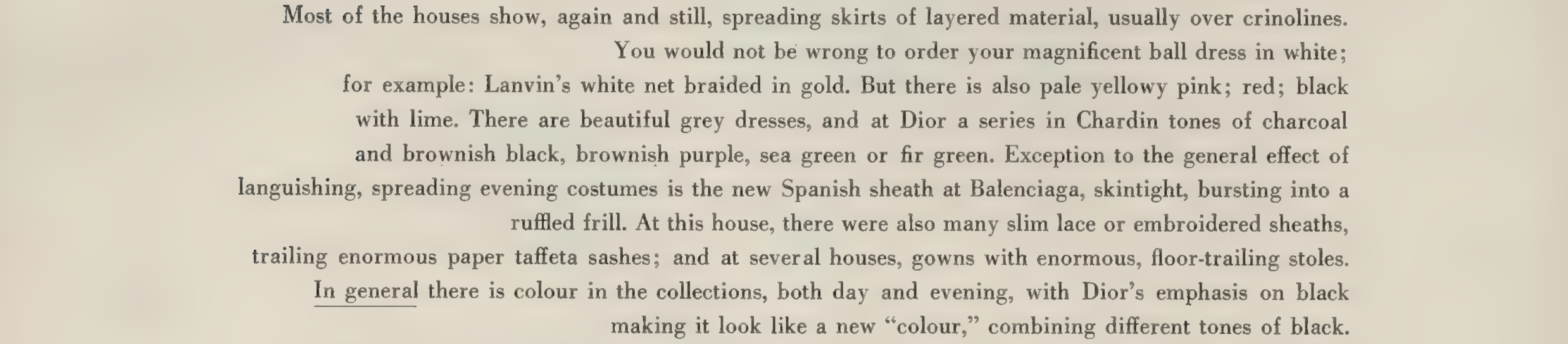
Most of the houses show, again and still, spreading skirts of layered material, usually over crinolines.

You would not be wrong to order your magnificent ball dress in white; for example: Lanvin's white net braided in gold. But there is also pale yellowy pink; red; black with lime. There are beautiful grey dresses, and at Dior a series in Chardin tones of charcoal and brownish black, brownish purple, sea green or fir green. Exception to the general effect of languishing, spreading evening costumes is the new Spanish sheath at Balenciaga, skintight, bursting into a ruffled frill. At this house, there were also many slim lace or embroidered sheaths, trailing enormous paper taffeta sashes; and at several houses, gowns with enormous, floor-trailing stoles.

In general there is colour in the collections, both day and evening, with Dior's emphasis on black making it look like a new "colour," combining different tones of black.

There are greens in almost every house, dark greys everywhere, and most of the day colours look as if charcoal had been mixed with the dyes. In general, late-day clothes are longer—slightly—than day dresses. In general, all late-day clothes have full or full-ish skirts.

Paris Collections report continued in September 15 Vogue—next issue.



HENRY CLARKE

DIOR'S MARTINGALE; NEW LONG LINE

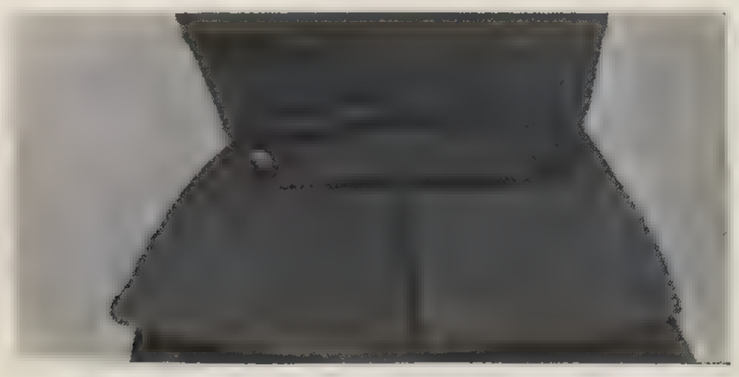
Below, left: The whole thing comes under the heading, "Dior's new long line." The martingale is one detail in that direction. By raising the back-belt almost to the shoulder blades, he adds length to the body line. Here, a grey flannel jacket lined with grey fleece; a straight grey dress (hem dropped to thirteen inches from the floor). Curé hat of brown beaver, worn to one side. *Below, right:* Dior's new points—all in one costume. There's a martingale coat, worn about as casually as a raincoat (that's how he plays down everything—including this grey broadtail). Beneath the coat is an unwaisted princesse dress of grey flannel, with a tight, high spencer jacket. The colours come from Chardin: grey, soft-tan-brown, touch of black. Black hat. Cuban-heel shoes.

High-waisted martingale jacket



RICH'S; I. MAGNIN

Half belt



Cuban heel



THIS SHOE, BY PERUGIA, FOR DIOR.

The high-waisted, long-line look



HENRI BENDEL. COAT ONLY; HOLT RENFREW OF CANADA; I. MAGNIN. HENRY CLARKE

Below, left: The long line seems the longer when the bodice is moulded high. This is one of Dior's most interesting bodices. The dress is black wool, with one fold above the bosom; a second fold just below—and into this is worked the rest of the bodice, a slit-neck yoke and a pair of sleeves cut all in one piece. Vermeer hat of black satin, taupe felt band. Black scarf. *Below, right:* This costume, more than any other, explains Dior's collection. It has length; it has an unbroken blackness; it has a princesse line and high-waisted jacket and straight long skirt. The dress is black velvet with a black grosgrain bow at the bosom; a jacket lined with white satin (see page 166). From the black satin and velvet cap hangs a clumpy pearl pin.

High-waisted bodice; Vermeer hat



Long-line, black with black



BERGDORF GOODMAN

BALENCIAGA: BELL SLEEVE; FITTED FRONT; MIDDY LINE

Balenciaga has three new important changes. First, the lifted waist, in a series of suits and coats fitted in front and straight in back, with the buttoning marking the waist over the rib cage. Second, the waist dropped to the hips, in a series of middy-blouse dresses. Third is the wide bell sleeve on regular tailored suits. *Left, below:* This is the Ford suit of the collection. It is in black wool ottoman (an important fabric at Balenciaga), and it buttons snugly all the way up the front with the waist marked slightly higher and the back falling straight. There is a remarkable construction inside to hold this very new shape. Little white feather tambourine hat. *Right, below:* To a simple, beautifully tailored suit of black ribbed wool ottoman, Balenciaga's newest addition is the wide bell sleeves, stopped about four inches above the wrist. Little black satin plate-shaped hat. Almost-elbow-length black gloves.

The new fitted front, straight back



BERGDORF GOODMAN; L. S. AYRES; GIMBELS, PHILA.; MORGAN'S OF CANADA

The new bell sleeve on the tailleur



HENRI BENDEL

HENRY CLARKE

Left, below: This is the important new coat line of Balenciaga's. The waist indentation here is very markedly high, while the back hangs free. The coat is of brown-beige camel's hair with a rolled collar and flap pockets from which hang one deep unpressed pleat on either side. Balenciaga shows this both-fitted-and-loose coat form in several lengths—full length, seven-eighths length, and in finger-tip length. With the coat is worn a tiny toque of glistening brown leaves with clumps of leaves standing up on top. *Right, below:* Balenciaga launched his long middy line with authority, making both day-woollens and late-day laces in this very young, very schoolgirl un-shaped shape. This one is in chocolate brown lace with a high band collar, fullish bell sleeves, a completely unfitted line at the waist, snug-fitting at the hips, full-gathered skirt. The little hat is entirely of black coq feathers.

The new high-waisted coat



I. MAGNIN; WANAMAKER'S, PHILA.; MARSHALL FIELD

The low middy line in lace



MARSHALL FIELD

FATH'S FULL SKIRTS; SLEEVE EMPHASIS

Jacques Fath's collection made a point of variations of the full skirt—and of variations in sleeve ideas. He introduced a new kind of pleating; used an enchanting lace over tulle for evening. He cut an entirely new sleeve (see below), set in at points over the shoulder blades, tapering to a narrow cuff. The pale woollen suit photographed on this page, is Fath's Ford. Closely fitted waist and hips, a full, unpressed pleated skirt, worn over firm crinolines. Jabot of black astrakhan. Café velvet ruffling toque worn forward.

Pleated skirt, shoulder-blade sleeve



MARSHALL FIELD; NEIMAN-MARCUS; HUDSON'S; MORGAN'S OF CANADA. HAT ONLY, BERGDORF GOODMAN

HENRY CLARKE

Left, top: "Grisette," a favourite, a dress of a new kind of horizontal pleating; tight bodice; swinging skirt, lined completely in taffeta and crinoline; prim linen cuffs. Poke bonnet of white satin. *Left, below:* "Amélie," black horsehair lace dinner dress, with huge skirt over crinolines. *Right, top:* "Valse," black lace over pink tulle—and many petticoats. Fan sleeves, over pink pleated tulle. *Right, below:* "Werther," grey flannel slim dress, tiered cape-like sleeves. The hat is grey felt with an extra-coarse black veil.

New cloqué pleating



BERGDORF GOODMAN; MORGAN'S OF CANADA; WANAMAKER'S, PHILA.; I. MAGNIN

Fan-sleeve, wide skirt dinner dress



I. MAGNIN

Horsehair dress; front chignon



HENRI BENDEL; KAUFMANN'S; MARSHALL FIELD

The tiered sleeve line



LORD & TAYLOR

NEW GREENS IN PARIS:

They struck a clear note in the midst of the quiet day tones prevailing in most of the collections—fresh greens, most often worn with black. *Left:* Fath's "Flaneuse," of olive wool, black-threaded; the white piqué gilet has black jet buttons, a black bow. Under the pleated skirt are several crinolines. The duck-billed hat, black velvet, black-veiled. *Right:* Fath's "Barbizon"—emerald-green wool, astrakhan collar. The sleeves are almost like penguin flappers, the whole coat a slope.



Jacques Fath's black-threaded green

REPRODUCTIONS AT LORD & TAYLOR; WANAMAKER'S, PHILA.

Fath's green cone coat

MARSHALL FIELD

Schiaparelli makes one of her famous little suits (*left*) of fir-green woollen, with new detail in the rounding collar, the shaped, inset pockets, the slanting, double-breasted buttoning, the strict skirt rounded at the slit-opening. The hat is worn forward, is of green beaver—the costume very Schiaparelli. *Right:* A 1951 Schiaparelli greatcoat, another green cone-shape, with deep-set sleeves and an interesting double-V idea worked into the yoke, and marked by the buttons. And the hat—green beaver felt.



Schiaparelli's fir-green suit—a favourite



Schiaparelli's V-marked coat

DESSÈS' WINGED SKIRT-LINES

Below, left: From Dessès, a skirt with more wings than a dragonfly; this time, with winged folds all shooting backwards. The dress, for late-afternoon, is of light navy-blue tie silk with a bodice cut low in front and filled in with a black dotted net camisole. *Below, right:* Double-winged suit, the big suit of the Dessès collection, with winged-back skirt stiffened to stand out beyond the body line. (The backbone of Dessès' line is a quilted taffeta petticoat.) The wings are buttoned down with shiny black shoe buttons (see the small photographs); the sleeves are buttoned half-way to the elbows; the jacket is buttoned tripod-fashion. Made of black-flecked bright navy-blue wool, the suit is worn with a black bicorne, snared coarse veil, and this six-inch bar pin.

Multiple-winged skirt



MORGAN'S OF CANADA

Double-winged suit—Dessès' Ford



Buttoned-down wings; note big bar pin



RUSSEKS; MORGAN'S OF CANADA; GIMBELS, PHILA.; NEIMAN-MARCUS

HENRY CLARKE

LANVIN'S FULL-SKIRTED SUITS

Below, left: Just one of the wonderful group of full-skirted suits designed by Castillo at Lanvin—the skirts moderately wide, and widely wearable. This, for late-day: fine paper taffeta stitched all over excepting at the hem, and lined throughout with white taffeta. The jacket folds as softly as a handkerchief; is held with a belt. The hat is white velvet. The muff, white fur. *Left, second:* One of the favourites, a suit of striped black worsted with a velvet collar, far-side fastening, easy skirt, peplum. *Below, right:* In grey speckled tweed, a suit with a black faille bow under the curved-down collar. Note these important Castillo points: the jacket invisibly fastened, bias sleeves, skirt folded from a bias pleat from the hips. New shape: yellow beaver hat.

Quilted dinner suit



Fly-front suit



The big-bow suit



HOLT RENFREW OF CANADA.

BALENCIAGA'S FITTED-FRONT, LOOSE-BACK COAT

Coming, it's a fitted coat. Going, it's a loose one. The both-fitted-and-loose coat is Balenciaga news. Fitted in, is his new high waist; note the higher buttons, the curved-up front. *White* poodle cloth, worn over velvet. Accordion hat.

Oyster-white poodle cloth—high-waisted



HENRI BENDEL

RANDALL

BALENCIAGA'S MIDDY-BLOUSE LINE — PARIS *continued*

This is his other new waistline. No waistline at all. The middy-blouse-top straight to the hipbone; the skirt, full, pleated. In green, blue, and yellow plaid wool with sleeves loose below the elbow. White woollen school girl's scarf; melon hat.

The unwaisted woollen day-dress



HIGH-WAISTED MARTINGALE

Another of Dior's martingales; another of Dior's ways of adding inches to the seeming-length of the figure. Here, the belt is almost level with the shoulder blades; the belt spanning back-fullness. The coat itself is navy-blue wool with a simple Chinese band collar and dolman sleeves. Dior puts this sober, handsome coat over a narrow dress with wrapped-over bodice and straight skirt; this year, puts sober, handsome coats cut. and worn, like raincoats, over elegant late-day dresses.

Dior's navy-blue woollen coat, over narrow dress



BERGDORF GOODMAN. COAT ONLY, GIMBELS, PHILA.

SUITS IN PARIS

Below, left: From Patou, a dark grey flannel suit with a new Patou Thing: a dark woollen muffler worn in the Directoire fashion. *Below, right:* Balenciaga uses the biggest possible blanket plaid in black and white for a double-breasted suit and loose topcoat, the latter, unlined. He cuts the coat sleeves shorter than the suit sleeves, and very loose, making the point: two levels of sleeves. *Below, second:* Schiaparelli, always clever with jersey, does a slim beige suit of it. With it, lime jersey blouse; feed bag cap.

Patou's muffler suit



RANDALL

Balenciaga's sleeve variations



MARSHALL FIELD; NEIMAN-MARCUS

Schiaparelli's jersey suit



I. MAGNIN

BERGDORF GOODMAN

PARIS: FULL-SKIRTED LACES

Below, left: Balenciaga's brown lace, laced with black—looking like a print rather than a lace. The skirt, flounced. The bodice, close and sleeved. The surprising hat masks the eyes with a stiff organza veil sewn under the casserole of black coq feathers. *Below, right:* Jacques Fath's black and brown—the dress, yards of black Chantilly lace over brown taffeta. The neckline, a shirt-waist neckline; the skirt worn over multiple petticoats. Over all goes a big black faille coat. Shovel hat, black ostrich feathers.

Fath's "Velasquez"



HENRI BENDEL; EATON'S OF CANADA

Balenciaga's black and brown lace



HENRI BENDEL; I. MAGNIN

HENRY CLARKE

SPANISH SHEATH IN LACE

Below: This is the show-stopper of Balenciaga's collection—a black lace-over-taffeta sheath with a double frill fan skirt starting way below the hips and curving up at the front, and down at the back. Balenciaga considers this shape so important that he makes it in another version, a dress touching the floor at the back, and curving far up at the front. Here, in his now-celebrated dress, "17," the skirt actually balloons; the clinging bodice is curved like a fan; the long black gloves are a part of the costume.

Balenciaga's new evening line



ORIGINAL AT I. MAGNIN. REPRODUCTIONS ALSO AT BERGDORF GOODMAN; GARFINCKEL'S; WANAMAKER'S, PHILA.

DIOR'S CONVERTIBLE COSTUMES

PARIS *continued*

One of the most-bought dresses in Paris. A two-way costume for late-day, dinner; the jacket comes off to bare the arms. Dress, thin paper Ducharne taffeta, billowed, turned under at the hem; the collar worn like a plump fur stole. The jacket is thin wool, buttoned asymmetrically. The whole costume is black; black velvet tambourine hat with a rose cocked over one ear. Standing out against the stark simplicity of his collection, Dior's "Justine" is bound to be an American celebrity by autumn.

"Justine"—favourite in Paris



183a

ALTMAN; GARFINCKEL'S; JORDAN MARSH; GIMBELS, PHILA.

HENRY CLARKE

This is Dior's princesse line. Again, the two-way dress idea, with an afternoon and dinner life. The skirt is day-length—*and* elongated. But instead of growing longer, it grows taller, to a waistline placed just under the bosom. Over the black wool dinner dress, Dior ties a spencer of sand-coloured velvet, with long, clinging, cuffed sleeves. And he adds a big black velvet coolie hat—a hat shape that seems to have spread its wings considerably since he showed it first, in last spring's collection.

"Fabrice"—the princesse line



DRESS AND HAT, MARSHALL FIELD. HAT ONLY, BERGDORF GOODMAN

IN PARIS: NEW SKIRT DETAILS

Below, first: Although his straight look is the talking point at Dior this year, one of his best suits is this—the skirt completely pleated; radiating pleats cut all on the bias. The body of the suit fits like a glove, with not a seam visible. The material is sharkskin, a miniature waffle pattern in grey, with a brown velvet shawl collar. (Brown-and-grey is one of Dior's favourite plans.) *Below, second:* Patou makes a charming young late-day dress of black silk faille—slits the pockets to the knees, to show a lining of shocking pink Celanese acetate satin. Marking the pockets are black pompons. The little beret, made of the same pink satin. *Below, third:* Dior's newest skirt—a deeply inverted single pleat at the back; a few pants-tucks to round the skirt a little. The costume, a dress-with-jacket, is made of soft black wool with black astrakhan collar, and strips of astrakhan banded muff.

Dior's soft unpressed pleats



ALTMAN; I. MAGNIN; MARSHALL FIELD

Patou's deep slit pockets



BERGDORF GOODMAN; WANAMAKER'S, PHILA.

Dior's back-pleated skirt

LORD & TAYLOR; I. MAGNIN. HAT AND DRESS, MARSHALL FIELD

Balenciaga's geometric seams



I. MAGNIN

Griffe's arrow shoulder



Balenciaga's balloon cuffs



HUDSON'S

NEW SLEEVE DETAILS

Above, top photograph: Balenciaga's sleeve inserts, begun last season, have gone into advanced geometry. Here is his egg-yolk yellow wool suit with shoulder seams set against side-back seams, *and* a rectangular section set in below the shoulders. Skirt, narrow. *Above, second photograph:* Griffe uses an arrow to gain a curve. For a black wool box jacket with astrakhan collar, he does a sleeve this way: an arrow-like welt seam points down the sleeve, allowing a soft wide fullness to gather gently above the elbow. *Above, large photograph:* Balenciaga goes on with his balloon motif. This season, it's a pneumatic cuff, for an otherwise simple, tailored afternoon suit. The suit is made of black silk cloqué with a V collar and quite-straight skirt; a quiet build-up for the elegance of the great cuffs. The tiny saucer hat is of pale blue felt, worn as lightly as a pat on the head. Note: long black gloves.

HENRY CLARKE

BRITISH MUSEUM, LONDON



RUBENS' "HEAD OF A GIRL"

MASTER COPYISTS ALL BY AGNES MONGAN,

Copying in drawing, like copying to learn one's letters and words, has been standard practice among artists since the Middle Ages. Copying, however, is not and has not been only for the neophyte. The masters, who began as copyists in their youth, continued to make copies throughout their lifetimes; Michelangelo copied Giotto, Rubens copied Michelangelo, Rembrandt copied Raphael, and Gauguin copied Rembrandt. Watteau copied Titian and Rubens, and Ingres copied Watteau. Those artists who have had the most inquiring minds, the deepest insights, and, in the end, the greatest originality, are exactly those who have been the most indefatigable of copyists. When Ingres, perhaps the most flawless and industrious draftsman in Western Art, sent his pupils to the Louvre to copy, he said: "Do you think, in ordering you to copy [them] that I wish to make you copyists? No, I wish you to suck the juice of the plant."

FRESCO IN SANTA CROCE, FLORENCE



GIOTTO'S "THE ASCENSION OF ST. JOHN THE BAPTIST" (DETAIL)

THE LOUVRE, PARIS



MICHELANGELO'S COPY.

In the late 1480's, when the young Michelangelo was taken into Lorenzo the Magnificent's household to live and to learn, he made many drawings after earlier masters, particularly of Giotto's frescoes, painted about 1320. The striking thing about these early drawings is not that they are faithful copies, which they are, but that they are already instinct with an energy and character of their own. Michelangelo's handwriting, as it were, was already formed. The fact that the drawings are not original designs does not in the least detract from their importance, since they remain Michelangelo's. If Michelangelo began by copying, few if any other artists have been more copied. Tintoretto's copies and adaptations from the work of Michelangelo are numerous. Rubens carefully copied Michelangelo's figures of "Day" and "Night" in the Medici Chapel. How does one know that these copies are by Rubens? Those who have closely studied a master's drawings recognize his use of line as others recognize a friend's handwriting—and the greater the genius, the more distinct is the personal flavour.

PRIVATE COLLECTION



WATTEAU'S COPY.

Watteau, the greatest draftsman of the 18th century, was invited, as a young man, to the princely house of the connoisseur, Crozat, called the king of drawing collectors. Crozat's collection, which he studied and copied was a revelation. In fact, it was Watteau's real teacher; his manner and his technique were transformed. The Rubens "Head" Watteau copied faithfully. But what a transformation. Although in the process he has learned how to give liveliness to the eyes and mobility to the mouth, he has translated the strength of the Rubens into another sort of vivacity, its assertiveness into something animated but delicate. The least mark of his crayon is equivalent to a signature. And it is precisely there that the quality of originality really resides. Originality is not obtained in straining after striking effects, nor in seeking new manners or new styles. It is born within the man of genius and always carried with him. His touch is not only original, it is inimitable. It has an unsuppressible life of its own.

Picasso, with exuberance and occasionally with more than a touch of malice, has found fun as well as models in the most unlikely places, models as dissimilar as highly stylized African sculptures and the beguiling work of the early sixteenth century German, Lucas Cranach. Matisse, that other dominant figure of our time, turned back, in 1935, to that dynamic master of fifteenth-century Florence, Pollaiuolo. It is interesting to note that Michelangelo never forgot the fundamentals of his training. When, later, he was commanded by a prelate to paint when he was not ready to do so, he replied with great dignity, "Your Lordship has sent to me saying I am to begin painting and to have no fear. My answer is that a man paints with his brains and not with his hands."

CURATOR OF DRAWINGS, FOGG ART MUSEUM



CRANACH'S "VENUS AND AMOR"; A WOODCUT.



PICASSO'S COPY, AFTER A VARIANT WOODCUT.

PEOPLE ARE TALKING ABOUT . . .

PEOPLE ARE TALKING ABOUT . . . The 1952 elections as a
pleasant way of ignoring the present. . . .
The gags on the U.N. building, calling it "the Glass Menagerie." . . .
The continuation of what *Variety* nicknamed "the cornball cycle," those country songs
like "When the Saints Go Marching In," and "Beautiful Brown Eyes." . . .
The gathering of the internationals from half the world
for the great ball to be given on September third by
Carlos de Beistegui at his Venetian palazzo.

PEOPLE ARE TALKING ABOUT . . . The new and good science fiction movie thriller,
When Worlds Collide. . . . The potential of Israel as a major producer of oil. . . .
The Catcher in the Rye, by J. D. Salinger, who has written
an extraordinary short story, burgeoned into a bad novel; at times, this monologue
by a sixteen-year-old boy has a touch of an analyst's case history,
and an odd, amusing touch of Booth Tarkington's Penrod vocabulary. . . .
The new Hollywood wishful-thinking slogan—"It looks better on a big screen."

PEOPLE ARE TALKING ABOUT . . . The rush for tickets to the Laurence Olivier-Vivien Leigh
performances of Shakespeare's *Antony and Cleopatra* and Shaw's *Caesar and Cleopatra*, which will not
open in New York until late in December. . . . The five new Portfolio Editions, in *The Library of Great Painters*,
each with ten magnificent full colour reproductions; the surprise is the price, $1.25 each. . . .
The French movie, *Marie du Port*, with its marvellously simple plot: a middle-aged restaurant-owner
falls slowly in love with his mistress' young sister, whom he marries;
all played with abnormal skill by Jean Gabin and Nicole Courcel.

PEOPLE ARE TALKING ABOUT . . . Playing the old card game, Hearts. . . . The new book, *Strategy in Poker, Business & War*,
with loose cartoons by Robert Osborn and text by John McDonald, who made a study of the theory of games
in order to define strategy; thus, an airplane and submarine play poker, following a pattern of search and submergence. . . .
The new complete Columbia recording of *Porgy and Bess*,
including "The Buzzard Song," which George Gershwin took out of the Broadway production.

WILLIAM L. LAURENCE, of *The New York Times*, holds an unchallenged position as the most distinguished
science reporter in America. He was the first to tell the public of sulfa drugs, penicillin, and cortisone,
and, more importantly, wrote, in 1940, the first comprehensive article on uranium fission in the daily press.
Now sixty-three, he speaks with outgoing ease and only a trace of his Lithuanian accent.
His first reporting job came through a chance meeting
with Herbert Bayard Swope, then executive editor of *The World*. Laurence, not long out of Harvard,
taken to Swope's house by a friend, so excelled at a quiz game that his host prodded him with questions,
then offered him a job on *The World*. Soon on assignment, he covered scientific conferences.
Writing about medicine and science from the layman's view, stripping it of mystery, he calls himself
"a cross-fertilizer of ideas." He carried this premise out notably in two comprehensible books, one on the atomic bomb,
the other on the hydrogen bomb, and in *The Quick and The Dead*, a recorded broadcast made with Bob Hope.
With his knowledge of atomic power, Laurence sometimes feels he is "sitting on a powder keg and constantly worrying
about letting the cat out of the bag"; that he must bend over backwards to keep the public in the right amount of darkness,
a major contradiction in a news reporter's job. Although he believed in the existence of an atomic bomb
in the thirties, mainly from questioning German and Italian scientists and surmising that Goebbels' secret weapon
was an A-bomb, it was not until 1940 that anyone would publish his story.
Five years later, Laurence was pulled from the *Times* city room to work with the War Department
as the only newspaperman on their top-priority project, the construction of an atom bomb. Because he insisted
on first-hand knowledge, he was allowed to inspect the "Manhattan District" plans, visited the Oak Ridge, Hanford
and Los Alamos laboratories. On July 16, 1945, he witnessed, and later reported, the first explosion of an atom bomb.
"At 5:30 A.M. Mountain Time in the New Mexico desert, the old world ended. No one who has ever seen an atomic bomb
explosion can shake it out of his system." This double Pulitzer Prize winner rode in the plane that dropped the bomb on Nagasaki. Yet in spite of his awed reaction to the bomb, Laurence is no terror-monger.
An adroit and popular lecturer, he usually introduces his talk with, "I am here not to frighten, but enlighten."



FROM THE ITALIAN COLLECTIONS, CASUAL CLOTHES



Grey flannel suit. Sleeves, cowl neckline, of jersey.
By La Boutique. Copy by Martini; Gimbels, Phila.



Above: Blue cotton middy shirt over the turtle-neck sweater. By Emilio Pucci; Neiman-Marcus.
Right: Flat-heeled, pointed calfskin shoe, by Ghinol.
Adapted by Stetson for Lord & Taylor.
Far right: Stand-away turtle neck, white ribbed wool sweater by Veneziani; I. Magnin.



In 1945, Vogue made its first report on this latest of the Italian renaissances. It has since reported the phoenixes as they came, in art, in architecture, in sculpture, in interior design. This year, the new Italian story is in the couture showings—a joint effort of seventeen designers, all showing in Florence.

The American buyers and press started gathering in Rome. The lobby of the Excelsior looked like Seventh Avenue during the buying season except that all the buyers were meeting countesses and everyone was asking and telling everyone else where to dine, where to go, where to stay. After a series of cocktail parties, everyone moved up to Florence on the "Rapido," for the showings—then into the lobby of another Excelsior Hotel with not enough accommodations. (There were screams from the Grand Hotel to the Excelsior as one personage was given a maid's room, another a chauffeur's room.) The Grand and Excelsior are on the same square, and the middle was like a sea of familiar faces. At 2 A.M. it was as crowded as at noon.

The Showing was on the 19th of July, the place, the Grand Hotel, the organizer and director, Giovanni Giorgini. The designers—seventeen of the Italian couturiers from Rome, Milan, Florence, Turin—combined their showings to





Stitched rain hat. Head-on, a visor; back-to, buckled like a cap. Of olive-green cotton broadcloth. By Veneziani. Neiman-Marcus.



Satin middy, Roman-striped; fringed. Shown with narrow satin pants. By Simonetta Visconti. Bergdorf Goodman.

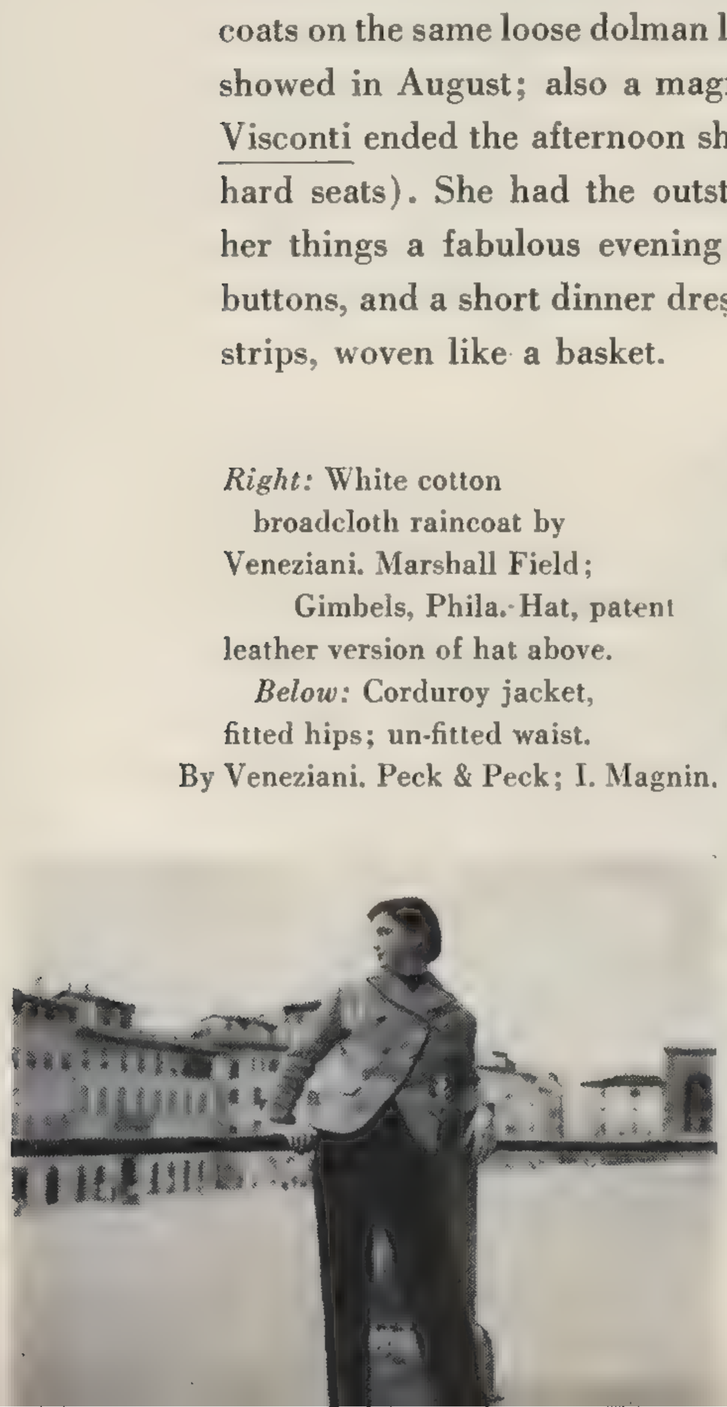
make a joint presentation to the American press and buyers. This combination-presentation is something unheard of in Paris, London, and New York; was tried for the first time last year in Florence, under Giorgini's baton. Then, about fifty buyers were present. This year, to the Italians' astonishment, there were two hundred and fifty—press, manufacturers, and store representatives.

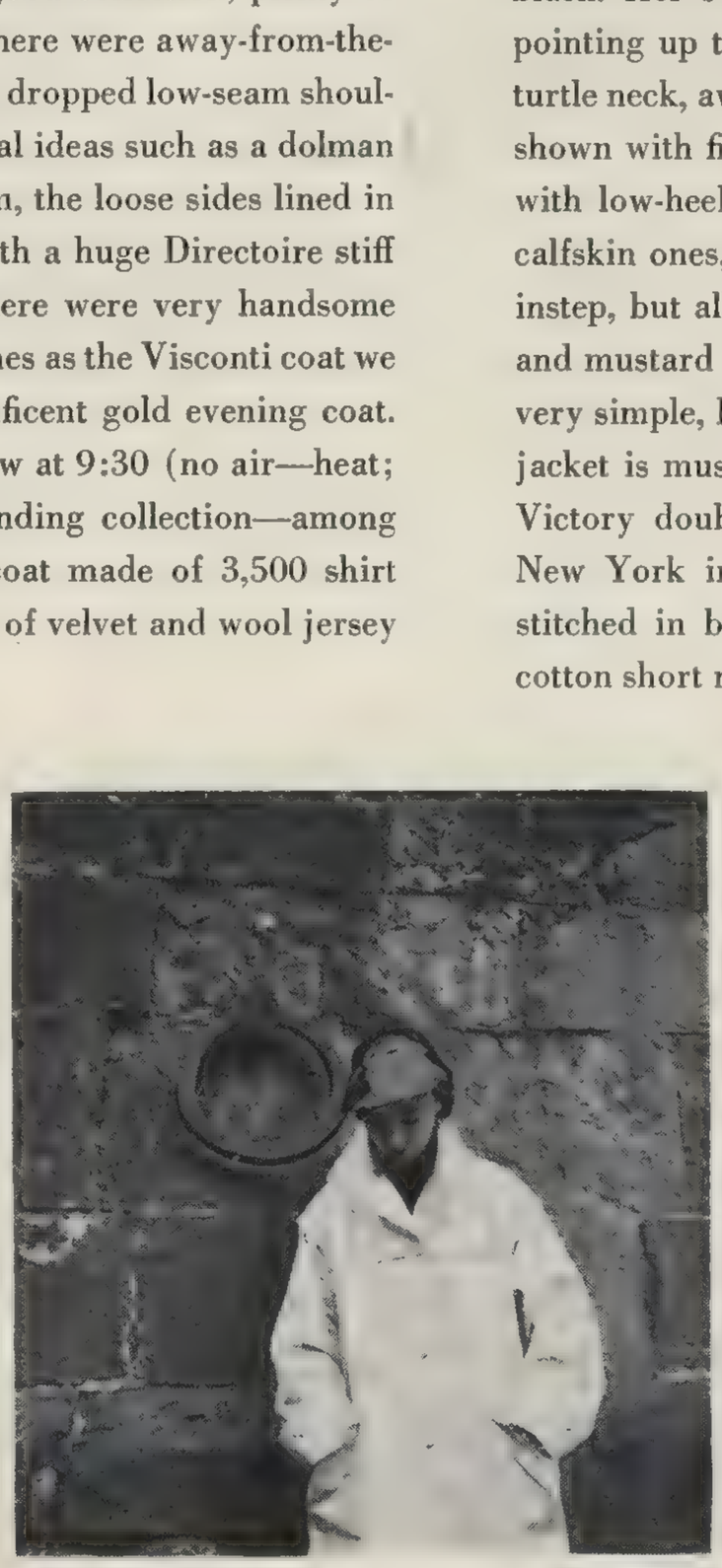
The great moment came at 4 P.M. on Thursday. Eighty models went by—disappointingly, at first. Then came Fabiani—this was a very good collection, plenty of Paris reminiscences, but good. There were away-from-the-neck and band-collared necklines, dropped low-seam shoulders; there were also good original ideas such as a dolman coat with an inner vest to the hem, the loose sides lined in fur. There was an elegant suit with a huge Directoire stiff collar and low, square front. There were very handsome coats on the same loose dolman lines as the Visconti coat we showed in August; also a magnificent gold evening coat. Visconti ended the afternoon show at 9:30 (no air—heat; hard seats). She had the outstanding collection—among her things a fabulous evening coat made of 3,500 shirt buttons, and a short dinner dress of velvet and wool jersey strips, woven like a basket.

Afterward, everybody ate and came back for more—10:30 to 2 A.M. By then, everyone was dazed and, frankly, rather disappointed, as there were two hundred and fifty buyers and only about twenty good things to buy from.

But the next morning there was a change of climate; the two hundred and fifty sat through all the Sport and Boutique collections, which were excellent. Veneziani Sport created a sensation. Colours were wonderful; mulberry, tan, and black together; olive and black; mustard and black. Her sweaters were excellent—all cut with sleeves pointing up to the neck. Her best is a white heavy-ribbed turtle neck, away-from-the-neck. All her sports jackets were shown with finely tapered pants, narrow at the ankles and with low-heeled black suède shoes, like men's pumps, or calfskin ones, like men's shoes, that tie only once over the instep, but all very pointed. (See photograph.) Her suède and mustard corduroy jackets were wonderful—box ones, very simple, but the box tight around the hips. A favourite jacket is mustard corduroy with black braid and a V for Victory double-breasted effect. Her raincoats will be in New York in a minute: white heavy cotton gabardine, stitched in black; or all black cotton gabardine; or tan cotton short raincoats with skirts *(Continued on page 247)*

Right: White cotton broadcloth raincoat by Veneziani. Marshall Field; Gimbels, Phila. Hat, patent leather version of hat above.
Below: Corduroy jacket, fitted hips; un-fitted waist. By Veneziani. Peck & Peck; I. Magnin.





HENRY CLARKE



1

BLACK AND WHITE HERRINGBONE

WORN WITH FUR IN TOWN



2



Herringbone tweed—once meant only coats, and only country. But not now. Now in a year of tweeds, herringbone becomes a city weave. And in a year of fabrics with actual depth, or the look of depth, herringbone belongs. Some of these designs have touches of fur. Where they do not, we have added fur—bringing herringbone into a new frame of elegance.

1. Herringbone tweed straight coat—ready for town with an ascot of lapin. Coat, $195, over a straight grey suit, $195. Both by Monte-Sano & Pruzan in British wool. Dawnelle gloves. All Saks Fifth. Ascot, Harold J. Rubin.



4

2. Herringbone box-jacket—in a coat-weight wool. In from the country, with a civet scarf. Beneath is a slim black wool jersey sheath. Both, by B. H. Wragge. Jacket, $60; dress, $40. Black velours beret by Madcaps. All, Bonwit Teller. Scarf; about $17, tax inc.; Harold J. Rubin.
3. Everything we mean about the elegance of herringbone with fur: herringbone tweed dress, sculptured like jersey, with a collar of fur. By B. H. Wragge, $90; Bonwit Teller. Dipping mink hat; Lilly Daché.
4. Herringbone begins a city-afternoon life. Moulded to a wide, gored skirt, fortified by a taffeta lining. The fur in the picture: a mink coronet. Dress by Carolyn Schnurer, $50. Bogoff pin. Both, Best's. Dress also, Famous-Barr; Wanamaker's, Phila. Hat, Lilly Daché.
5. For herringbone: fur pouf in black fox. Wonderful if you have a small head, even features. (Not to be considered if not.) Hat, Mr. John.



5

FLORENTINE REDS

Brigance—full-skirted fitted coat; Florentine red

This is the colour that does it—solves a dozen what-to-wear-with-what questions, all in the space of one coat. Florentine red Forstmann wool, to wear with browns, blues, beiges, black. The cut, the newest going, is un-pigeonholed, too. You can wear it over a narrow or full skirt. By Brigance, for Frank Gallant, about $175. Lord & Taylor; Hutzler's; J. W. Robinson. Black fox hat and muff, from Walter Florell.

This is the colour that does it—
puts the bloom right on the rose.
(A beauty treatment almost any woman
of any age should keep in mind.)
Here, Florentine red polished silk faille for
a covered-up short evening dress.
The cut, the newest in circulation—
full skirt and the look of a coat-dress. $110.
Bloomingdale's; I. Magnin;
The Dayton Co.

Mollie Parnis—full-skirted short evening dress; Florentine red

STRIPES IN FASHION



Joset Walker—
5 o'clock stripes

Brigance—running stripes

Adele Simpson—
stripes all day

This is the punch line. The clean, clear, crackling stripe. Fresh for winter, woven into the new collections.
This page: Stripes in a jacket cut straight and boxy, in bright and navy-blue wool. Special effect—stripes cleverly herringboned down the raglan sleeves. Beneath is the lightest sort of wool dress; bright silk taffeta scarf. Costume, $225. Bonwit Teller; Garfinckel's; The Blum Store. Hat, Mr. John.
Opposite page: Winter stripes to wear at home or for a casual dinner somewhere else. *Left,* Empire-waisted skirt of lightweight wool. Skin-tight blouse of black wool jersey. Blouse, $17. Skirt, $30. Gunther Jaeckel; Kaufmann's. *Right,* one of a series, by Brigance, of striped separates. Skirt, of Rémond-Holland silk faille, $30. Crompton velveteen shirt, $23. Lord & Taylor; Wanamaker's, Phila.



GINGER AND GREY—
WORN WITH BLACK

Left: Meeting the demands of a coat
as well as a suit—a three-piece costume
in three colours, three weights of wool.
The jacket (a good out-of-doors *coat),*
in ginger Anglo fleece,
is the new curved cardigan
with the new, deep oval arm.
The neat skirt, in grey Anglo flannel,
has a flat, detachable peplum.
The short-sleeved shirt is
of soft baby-poodle cloth.
The whole costume, about $125.
from Lord & Taylor;
Carson Pirie Scott; Harzfeld's.

Opposite: Meeting the demands
of a dress as well as a suit,
a two-piece costume with fitted,
hipline jacket; straight skirt
attached to a black rayon taffeta blouse.
The wool itself is wonderful—
a featherweight wool-with-rabbit's hair,
by Stroock. The ribbon of fur
at the neckline is black lapin and is a part
of the costume. $135. Jay Thorpe;
Gimbels, Phila.; Montaldo's.

**Claire McCardell's
coat-suit**

KRT Bonché.

TAUPE AND BLACK—
WORN WITH BLACK



Martini's suit-dress





Opposite:
The fitted reefer

THE FITTED COAT AND WHAT TO WEAR WITH IT

What do you wear with a fitted coat? Depends. Depends upon how full the coat's skirt, how fine-drawn the waist, how loving and giving the shoulder area. For instance: the coat here, narrow silhouette, needs a dress of narrow proportions, but could, surprisingly, go over a slim, slim suit. For other examples of fitted coats, the dresses for them, see pages that follow.

Opposite: This fitted coat, a dark blue Navy reefer with *nearly*-fitted skirt. The wishbone of buttons, rolling collar, giving it well-aimed curves. By Bellciano, in wool broadcloth, about $165, from Bonwit Teller; Filene's; Famous-Barr. Red velours tambourine hat by Braagaard.

These dresses, chosen for a coat of these dimensions, in slim shapes, in fabrics for day or late-day hours.

Opposite: Grey wool, an amount to conform to a straightish coat, pared up and down to the close waist. The watch and ribbon: bright embroidery. By Capri, in Hockanum wool, $70; Russeks. Felt hat, Sally Victor.

This page, **1.** Black lightweight wool, with the high waist that is news—and that keeps *your* waist small and smooth beneath any fitted coat. By Larry Aldrich, in Hockanum wool, $60; satin scarf, $6. Lord & Taylor.

2. Textured French silk taffeta, black on grey, bordered in velvet. A dress with a certain fullness—drawn toward the back, $195. Black velvet mask-veil cap. Both by Hattie Carnegie. Dress, also The Blum Store.

3. Black wool and faille, warm but crisp, with pink collar, velvet braiding. To wear with this coat; one in a late-day fabric. By Jo Copeland, in Onondaga wool and Celanese acetate rayon, $135; Bergdorf Goodman.



HORST

2



3



THE FITTED COAT AND WHAT TO WEAR WITH IT

continued

On this page, a coat that could take prizes: for being the coat you might wear most this winter—it is for day and late-day—for being tweed, for being fitted; i.e., all of the new, plus its own news: bertha of black velvet, the zigzag of the deep French wool tweed. For day, it could go over almost any black dress (take no thought of skirt width) and for evening, *one* possibility is this: *Below:* Slim skirt of the same black and white tweed; black velvet halter. Any evening: turn back coat sleeves to reveal velvet under-cuffs. Add this ostrich cap. All by Hattie Carnegie. Coat, $385; skirt, $80; halter, $90. Also at L. S. Ayres; I. Magnin.





Pivot: the day and dinner tweed

Left: Coat-dress, its skirt a volume of folds, soft enough to slip comfortably under the coat above, warm enough to take an independent stand—with a crinoline, maybe—on an autumn day. Brown Juilliard wool, with friezes of black braid. By Martini, $90; Lord & Taylor; Woodward & Lothrop. Velours and grosgrain side-hat, Lilly Daché.





A late-day fitted coat might be brocade: *Above, right:* Blue and black heavy silk, brocaded in baroque scrolls. An *nth* of elegance, flaring at the skirt, darting in at the waist, and directly out again into deep, wide sleeves. If you think it's too pretty to take off indoors, you could wear it alone over a big rustling taffeta petticoat. By Adele Simpson, about $185. De Pinna; Joseph Magnin. The black-plumed beret is from Mr. John. *Above:* Related to a late-day fitted coat: black brocade dinner dress, the scalloped bodice snug, the skirt, flared to the coat's flare. By Adele Simpson, in silk brocade, $110; Altman. The beret, from Mr. John. *Right:* Alternate for five and after, sure of success, under a fitted coat *and* in its own right, Black crêpe faille dress, deep at the neck—close at the waist, flaring widely to the hem. By Jane Derby (a 1951 Neiman-Marcus Award winner). In Burlington rayon, about $95. From Hattie Carnegie.

Pivot: the late-day brocade



HORST



The herringbone coat: new hours

THE FITTED COAT AND WHAT TO WEAR WITH IT *continued*

Left: This tweed coat can be worn with these dresses. And that's news. The point, a new curfew for the tweed coat, past cocktails, past dinner. In fact, this year, the tweed coat will often be out and around as long as you are. Point 2. The muff, to make dead sure that waist is noticed. Of blue and black herring-bone Stroock wool-and-alpaca tweed; the weave, a depth-mirage. By Ben Zuckerman. Red velours hat to order. Both, Henri Bendel. The coat, also I. Magnin; Marshall Field. *Below:* Coat-dress, stroked with velvet, in up-down-and-around stripes of black and grey Celanese acetate-and-worsted. The buttons, three bright discs. By Anna Miller, $145; De Pinna. Beret, by John Frederics. *Opposite page:* A dress, with a fit that fits to the hips, falls softly from there in a full skirt, fuller at the sides. In charcoal grey wool jersey, with detail of braid and black velvet. By Mollie Parnis, $80. Jewellery by Ledo; all Saks Fifth. Dress, also Thalhimers; Younkers of Iowa. Red hat by Braagaard.

HORST





MILLION-DOLLAR MINK, *opposite.* This is a sapphire blue mink coat, the only coat of its kind in captivity. At auction, the seventy-nine skins that make this coat brought the highest price ever paid for mink. Not a million dollars, quite; but enough dollars to make the coat almost priceless, un-priced, in fact, at I. Magnin, as we go to press.

The skins are a lesson in mink workmanship; worked from a sunburst at the back and front; with melting shoulders; muff-like cuffs. And the lining, much thought about, evolved as rosy taffeta, completely filmed over with silk chiffon. Jacques Fath design. At I. Magnin.

PRICELESS LINE IN BROADTAIL, *below.* This is black Afghanistan broadtail, Hollander-dyed. A fur silky enough to be fitted like a dress over the midriff and waist, and spread like a belling taffeta skirt. Two panels, sewn in only at the waist in front, give the skirt its rounded look; round it the more, when you put your hands into the hidden pockets.

By Fredrica, about $4,000 plus tax, at Altman; Hudson's; Thalhimers.



RAWLINGS





HERBERT MATTER

WALNUT BROWN: NEW BACKGROUND FOR THE NEW ACCENT RUG

Brilliant as a patch of sunlight, a rug designed by Miró, one of a collection woven from the designs of contemporary artists.
The exclamation point on an expanse of carpeting—here the new walnut brown "Kinloch" pattern by Gulistan; W. & J. Sloane.
The rug, of hand-woven wool, to order through your decorator from Dorothy Liebes's Studio.
Scoop chair, webbed with steel mesh; Designed for Moderns at Penthouse Gallery.

THE ACCENT RUG, NEW TREND IN DECORATING

An accent rug is a small rug, important as a painting, which could be the first thing you see when you enter a room. While it isn't a new idea (Ptolemy Philadelphus had some in the third century B.C.) it has become an important new trend in decorating, looking newest and boldest, importantly framed against thick monotone carpeting; importantly placed, perhaps before a fireplace or as the centre of a grouping of chairs. In short, it's a far cry from the "scatter rug."

An accent rug could be the one dashing area of pattern in a room designed primarily around texture and solid colour. It could be the one impact of strong colour in a scheme of off-whites, beiges, or black-white-and-greys. A Venetian red or billiard green rug, for instance, could be used in a tiny black and white foyer to give it both scale and elegance. An accent rug could be a one-of-a-kind rug, ranging from the Miró design on the opposite page to a *gros-point* rug (designed by your grandmother) of a pet dog surrounded by a wreath of flowers. The point of the accent rug is—that the rug is the point, and a whole room can be planned around it. A number of new patterns have been worked out by contemporary artists who are trying their hand at rug designing as a new textured art form. Dorothy Liebes's Studio has a collection of these, designed by Miró, Picasso, Lurçat, and Beauchamps, woven in wool by hand in the workshop of Marie Cuttoli in Algiers. These are 8′ x 10′, fringed, and while there is only one of each, others may be woven and designed to order, through your decorator. Matisse has designed an accent rug for Alexander Smith, that plays an abstract flowering branch of yellow, black, and royal blue against three shades of red. Called "Mimosa," it is bound in black whipped with red, is about 3′ x 5′, and is sold in several cities. Another contemporary rug designer, Sigvard Bernadotte, son of the king of Sweden, has a collection of rugs, some adapted from Swedish folk designs. These are hand-woven in Sweden of hand-combed, hand-carded wool; one, called "Celebration," has a design of two intertwining tree trunks and is like those used in Sweden on important family occasions (brides and grooms stand on it; babies are christened on it). This collection toured the country last year, is now at Schumacher's, to order through your decorator. Other accent rugs at Schumacher's are those woven in Quito, Ecuador, in primitive figure and animal patterns, and very Spanish in feeling.

An accent rug can be a geometric pattern. Among the most beautiful of these are the deep-piled, hand-woven, off-white wool rugs figured in rich brown and black, which are imported from French Morocco by Ohan Barberyan. They are about 5′ x 8′ and have long heavy fringe. Another abstract pattern is Mohawk's "Mode Chenille," a random broken-stripe design which can be made to order and custom-dyed in contrasting colours, or in one colour, with the contrast in the texture. Navajo rugs in black, brown, sage green, and yellow, the ancient symbols looking like modern abstractions, make excellent accent rugs, and there is a fine collection of them at America House. Among the rugs that accent with pure colour are: Bigelow-Sanford's "Etude," "Sonata," and "Cassandra," of deep-cut pile, in a lock weave. They come in a spectrum of solid colours; can be cut to order in any shape and size like velvet, and don't need to be bound. "Leaf," also by Bigelow-Sanford, has a botanical print traced in tones of green on green, is woven on a Beauvais body. And finally, of course, there are the American provincial designs: the Victorian needle-point rugs, the whole range of hand-hooked and rag rugs. James Lees has a copy of an 18th-century needle-point design, patterned in squares, called "Washington Square," which is made by machine of heavy wool pile; can be cut to your order. Edward Fields makes "rag rugs" to order of wool and nylon, in a pattern called "Old Hampshire," which looks particularly contemporary in black and brown. And if what you have in mind is the accent rug, with an American provincial accent, keep in mind The Country Auction.

THE LOOSE COAT AND WHAT TO WEAR WITH IT



Above: Suit to slide under these coats—
suit with sculptured top, easy skirt.
Charcoal grey Worumbo wool flannel.
By Seymour Fox, $135. Saks Fifth.



Somewhat straighter, quite loose—
when wrapped, this is the coat that
can give the illusion of the vertical line;
worn loose, it masks the figure.
This is the coat that covers
any number of situations—
including a suit, coat-dress,
fairly-full skirt, straight skirt,
and a figure that presents a problem.

Left: Deep grey, deep wool coat
lined with yellow wool jersey; treated,
inside and out, for moth-resistance
(Mitin process). Coat, in Security wool,
by Schiaparelli—New York, $110.
Suit beneath, dark grey striped flannel
cut without an inch of bulk.
Jacques Fath design for Joseph Halpert,
$219. Coat and suit at Lord & Taylor.



Left: Loose, well-shaped, and with news
of colour—chicory *green* wool tweed coat
by Willi, $225. Russeks; The Broadway.
Velours cap, by Chanda, at Lord & Taylor.



Above: Suit to fit under a coat—
even a fitted coat. Black wool barathea,
the skirt completely lined; collar,
cuffs, a beauty-treatment—beige velveteen.
By Jo Copeland, $250. Rosette Pennington.



Above: A coat to wrap the figure in the illusion of height. A coat every inch news: tightly-curled black poodle-cloth; ginger lining. By Kraeler-Frasca, $138 at Franklin Simon.

Right: Fresh colour for a suit; good suit to wear under a straight coat. Plum wool barathea; black braid binding. By Jo Copeland, $235. Saks Fifth.



Above: Purple wool tweed coat—tweed, for town. Cut with an oval sleeve; back yoke. By Linker & Herbert, $125. Peck & Peck.



Above: Suit sculptured all the way—to wear beneath a loose coat, short coat, fitted coat, whatever. . . . In Miron Oxford grey worsted flannel, by Herbert Sondheim, $135. De Pinna.



Above: Again, the clean, close suit line that goes under almost any coat going—grey Forstmann wool; high collar; narrow skirt. By Jablow, $155. Saks Fifth Avenue.



MRS. EXETER KEEPS AN EYE ON PRICE



What she sees: Paris designs for
My Kind of Figure; the mildest
subtraction in her checkbook:
the news of the coat-dress,
and of the colour—a charcoal.
"Perfect," she thinks, "with my black furs."
Left: Outlines softly drawn in black velvet,
on Burlington rayon crêpe, $18.
Beret by Baroness Radvanszky.
Right: Two pieces, the jacket doubly
buttoned; black velvet collar.
Designed by Dessès; copy in
Amer-mill rayon ottoman, $18.
Hat by Germaine Montabert.
Both dresses by Puritan, at Macy's;
The Dayton Co.; F. & R. Lazarus.



Two coat-dresses for Mrs. Exeter, and two probably wouldn't be too many considering the news of them—the price of these.

Left: A coat-dress with definite lines. Cut steel buttons; a fan of pleats makes a not-too-straight skirt. Of wool crêpe, $40.

Right: A coat-dress that begins a busy winter the first cool day back in town. Part of the news, a wide, crackling collar. In rayon ottoman, $40. Navy-blue felt hat by Germaine Montabert.

Both dresses designed by Lafaurie for Young Viewpoint; Russeks; Woodward & Lothrop; Famous-Barr.



The crenelated towers and cinnamon-coloured walls of the Fort at Tarhit.

MOTORING IN THE ALGERIAN SAHARA

BY NADA PATCÉVITCH

THE fascination of the desert is hard to explain. There are no distractions other than sitting in the sun, walking, and exploring the villages. There is no comfort. You have to go to bed when it gets dark no matter what the hour unless you have the courage to read by candlelight. You have to be content with being only vaguely clean. But the quiet is so intense that one's hearing achieves another dimension and one enters into a whole new world of infinitesimal sounds. The air is so pure and the light so transparent and you see the details of far objects with such singular clarity that the radius of your vision too is changed. From desert people there emanates an immense serenity—perhaps because their contact with the world is so slight; their eyes have a different expression.

From Tangier in the Spanish Zone—at the entrance to the Mediterranean just across from Gibraltar—we motored



NADA PATCÉVITCH

Women returning to the village after searching the dunes for firewood.

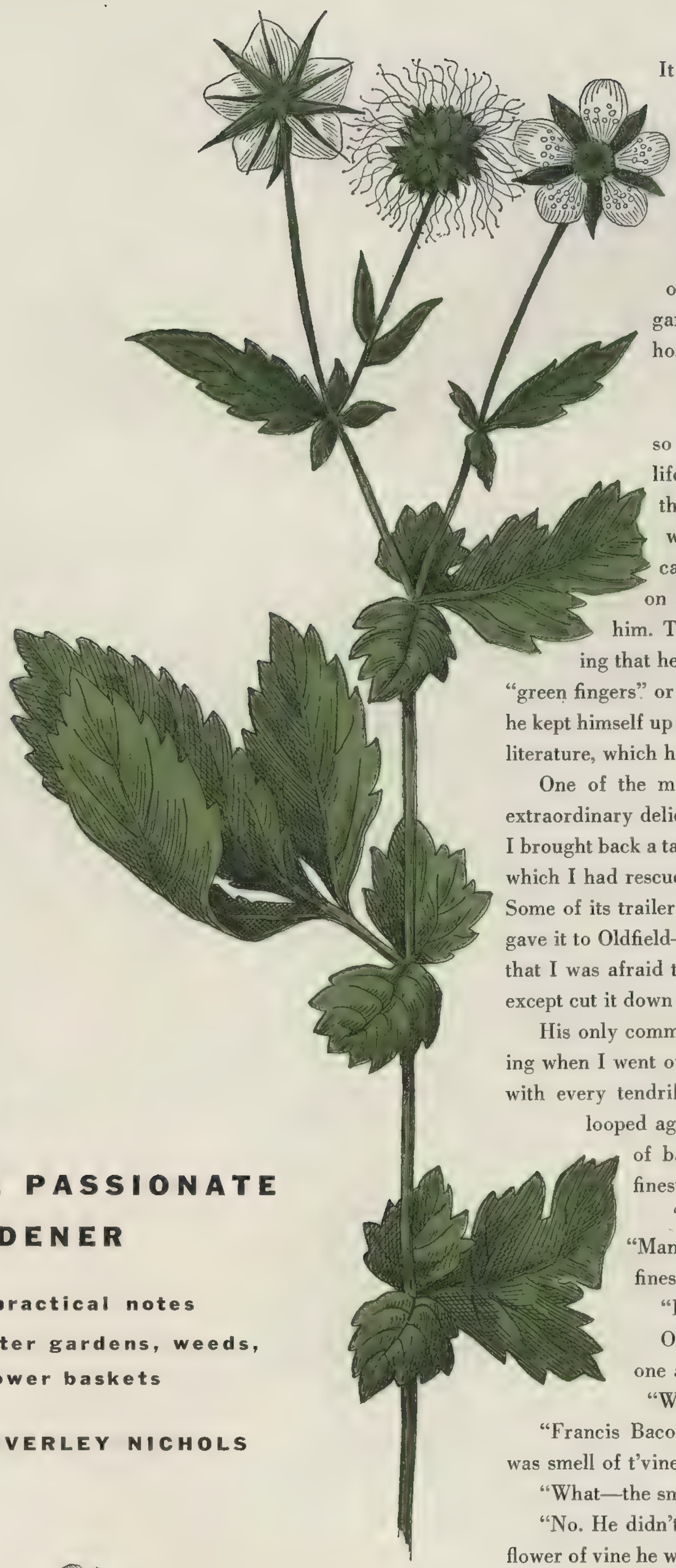
to Colomb-Béchar in French Algeria. . . . Colomb-Béchar is called the gateway to the Sahara, I imagine because, although entirely lacking in what most people would consider the first elements of comfort, it is nevertheless the last contact one has with civilization before plunging into the desert.

After Colomb-Béchar, the trans-Saharan road (which is really only a track) runs across flat plain-lands cut by river beds and dotted with stones or tufts of wiry grass and odd, cactus-like growths that look like petrified cauliflowers. Low mountains fringe the plain—dark contortions that spring up suddenly from the flatness. Dantesque and sinister very often, but sometimes pink and lilac and bright rose-red.

Igli is a tiny village in an oasis lost among the sand dunes. The sun was just setting as we arrived. The sky was all the colours of a soap bubble and a string of camels padded their way to the village. The feathery silhouettes of the palm trees were reflected in the water on either side of the road overflowing from a swollen river. There are no bridges in the Sahara. The road just dips down into the river bed on one side and up the other. Rain is a rarity and the river beds are mostly dry. In bad weather they rise rapidly but what at one moment may be a muddy, foaming torrent can be reduced in forty-eight hours to a shallow trickle.

Built by the French at the beginning of the century, the fort at Igli has a lonely beauty. A huge entrance gate leads into a wide patio surrounded by arched and pillared cloisters, the lines of which are softened by innumerable coats of whitewash. There are ancient pepper trees for shade. It was supremely peaceful in the soft evening light.

The adjutant welcomed us with charming simplicity. "Ours is a very primitive life without the slightest luxury, even without many of the necessities. But *(Continued on page 242)*



THE PASSIONATE GARDENER

Some practical notes on winter gardens, weeds, and flower baskets

BY BEVERLEY NICHOLS



It was a curious situation.

My newly bought eighteenth-century house, Merry Hall, echoed to the battering-rams of the builders and decorators. A huge flower garden—at least, five acres was quite enough for me—most of it knee-high in couch grass and nettles. And behind the old outbuildings, a spotless, immaculate kitchen garden, crammed with vegetables, tended by a hostile old man whom I hardly knew.

Hostile, did I say?

No . . . that is unfair. He was not hostile so much as suspicious. Oldfield had had a hard life. He had worked, as few men have worked, through his seventy years of life, for a wage which was ludicrously small, considering his capacities. He ought to have been head man on some great estate, with a dozen men under him. There was absolutely nothing about gardening that he did not know; nor was it just a question of "green fingers" or the knowledge that comes from experience; he kept himself up to the mark by an avid perusal of gardening literature, which he studied every night with his one good eye.

One of the most remarkable things about him was the extraordinary delicacy of his fingers. I first realized this when I brought back a tangled old plant of the white scented jasmine, which I had rescued from the derelict greenhouse of a friend. Some of its trailers were at least twenty feet long, and when I gave it to Oldfield—it was late in the afternoon—I said to him that I was afraid there was nothing much he could do with it except cut it down and repot it and hope for the best.

His only comment was a sniff. But on the following morning when I went out to the greenhouse, there was the jasmine, with every tendril unloosed and retrained against the wall, looped against the wires by a multitude of tiny knots of bass, a strong fibre. It reminded me of the finest sort of needlework.

"'Tis a good jasmine, that," said Oldfield. "Man on wireless t'other day, he reckoned t'was finest smelling jasmine on market."

"I think jasmine's almost my favourite scent."

Oldfield gave one of his rare grins. "There's one as wouldn't have agreed with you."

"Who was that?"

"Francis Bacon. 'E reckoned that finest smell in t'world was smell of t'vine."

"What—the smell of grapes?"

"No. He didn't reckon nothing of smell of t'grapes. 'Twas flower of vine he went by. That's the most beautiful smell you'll get up your nostrils this side of t'grave, that's what Francis Bacon used to say. And I'm not so sure as he wasn't right."

Nor am I. For I remembered Oldfield's bit of Bacon, and a couple of years later, when I had planted a vine myself, and

when it was beginning to flower, I went out to smell the tiny clusters of green blossom. Sure enough, it was ambrosia. Take the scent of a sunlit nectarine, add a pinch of lemon verbena, sweeten with a drop of the essence of tuberose . . . and you have a faint idea of the fragrance of the flower of the vine.

There was more than a touch of poetry about the old man, as you may have gathered. I remembered that when I bought some cineraria seed and asked him if he would let me have an old box to sow it in, he gently but firmly took the packet from me. "Better leave it to me," he said. "They're tricky things, cinerarias. When the little 'uns coom oop, they like morning dew on 'em. That's a wonderful thing, the dew. I reckon there's a power in dew. It's gentle like, but there's a power in it."

I think that the garden urns are at their loveliest on a summer evening. Then the *Clematis jackmani* (which may be "common" but is also ravishingly beautiful) swirls up the pillars in a dark flurry of purple blossom to mingle with the Victorian pink of the "apple-blossom" geraniums with which they are filled. It is an enchanting marriage of colour, a sort of floral love-affair.

Or on a sharp March morning, under the cold skies, when they are filled with tall white hyacinths. The best place to see them, then, is from the upper lawn. They look very formal and clear-cut and severe, and the white of the blossom shines like snow against the grey of the ploughed fields on the other side of the hedge. Or in late September, when we do all sorts of things with pots of grape vines, which twirl around and give the effect of Bacchanalian orgies.

I need hardly say that there have been failures. There have been times when the urns have looked like the hats of angry old women at matinees. There have been other times when they have looked as though they had come straight from the crematorium at Golders Green, after the funeral of an astonishingly vulgar banker. But those times have been very much in the minority. As a general rule they have been magic chalices, waiting for the gardener to come and weave his spells.

I called the *Erica carnea,* known as spring or winter heath in the United States, my "signature flower," for it gives the clue to the whole garden. It has the breath of the moorland, and yet it is neat and elegant. It is, in a sense, a solitary, flaming away long before the crocuses have shown the smallest flicker of gold, and yet it is companionable, blending happily with all its neighbours.

The nurserymen do not make a tenth enough fuss about *Erica carnea.* They should issue special catalogues about it. They should use their largest print and their most monstrous adjectives, like the film people, who say that it is "stupendous" and "gargantuan" when Jane Russell exposes an extra inch of her remarkable torso.

For what other flower, within hundreds of miles of Britain, can be guaranteed—but guaranteed—in any soil whatsoever, to give a blaze of rosy blossom throughout December, January, and February? And almost March? What other flower will produce this blaze through the snow, so that after a storm you can have the enchantment of seeing what seems to be an embroidery of brilliant pink on a coverlet of white satin? [EDITOR'S NOTE: *Erica carnea* blooms from March to May in the United States.]

What other flower has so sure and masterly a manner with weeds? The *Erica carnea* treats these tiresome things with a most elegant disdain; like a rich and lovely woman at a matinee, spreading herself out, so that her cloak and her mink and her accessories gently smother her neighbours. The *Erica carnea* is such a smotherer. She smothers with such grace that weeds retire.

By far the best variety of the pinks is the King George, which happens also to be, in England, the cheapest. The nurserymen will try to persuade you to buy all sorts of other varieties, ruby and rose and crimson. They straggle and go brown. The motto must be "King George Forever."

It is equally important to remember that supreme among the whites is "Springwood." This is indeed the white of all whites; and when the snow falls around it the blossom disappears, gliding into the snow in an all-embracing whiteness. When the snow melts again, the blossom reappears, untarnished, immaculate, perpetuating the gleam of the snow. If you know your Moby Dick, and if you remember his "white" chapter, which is one of the miracles of literature, you will not desire me to experiment in further expositions of the whiteness of "Springwood."

As we all know, the only way to plant daffodils is to pile them on a tray, and then to run out into the orchard and hurl the tray into the air, planting them exactly where they fall. There may be other, less orthodox, methods; if so, they should be spurned. The tray, the ecstatic gesture . . . that is the only sure road to success.

My experiments are all green and growing, and they are all concerned with plants or shrubs which, as far as possible, look after themselves—and even, on occasions, help to look after their neighbours.

Consider the periwinkle.

Before I came to a belated appreciation of the periwinkle's virtues, my life was made a misery by something which should have been a joy—the large shrubbery which lies at the end of the lawn, in the shelter of the copper beech. It was in a very important strategic place, and it contained some of the choicest things in my possession. There were the seven camellia bushes, and the big double lilacs, violet and white. There were also several exquisite specimens of the *Rhus* family (the sort that cover themselves in a woolly fluff in August) and a number of *Daphne mezereum,* which are a mass of waxy pink flowers in February. *(Continued on page 236)*





THE SHORT COAT AND WHAT TO WEAR WITH IT

Above is a straight-skirted suit. This silhouette is what to wear with a short coat—a coat, that is, as short as a cardigan or as long as three-quarters-length. The straight skirt is, literally, the balance of the short coat silhouette. The skirt in this case belongs to a suit narrow all the way down. In charcoal grey wool, by Paul Parnes; $120, Saks Fifth. Same suit with dinner blouse, $190; Frost Bros.; L. S. Ayres. Calfskin bag by Milch. *Left* is the celebrated curved cardigan—one new reason for all the talk, this year, about short coats. Here, in Oxford grey Worumbo chinchilla cloth, by Dior —New York, $255. Bonwit Teller; Jordan Marsh.

Right is another outline that fits beneath the short coat, and goes on where the short coat leaves off. This is still the narrow skirt. Must, in fact, be the narrow skirt. Is a narrow-skirted, buttoned-over coat-dress to think about separately *or* with the short coat below. Coat-dress in black sheer wool, $135. *Below* is a short coat designed to be worn with the coat-dress above (although you don't have to buy it furnished). The coat, of Rodier wool broadcloth, diagonally buttoned, $225. Coat and coat-dress, by Suzanne Augustein. Gunther Jaeckel; Kaufmann's. The stockings are nylon, 60-gauge, 15-denier (which means a new kind of tough sheerness); the shade, "Moondust," by Adrian. These, at Gunther Jaeckel.





RAWLINGS





2

1



3

THE SHORT COAT AND

WHAT TO WEAR WITH IT *continued*

The key to the coats on the opposite page: they are all short. Any one of them could be worn with any one of the suits or dresses on this page. The key to these: they are all straight. Short coat, straight skirt—the key to a new silhouette. **1.** Short coat, all curves; paths of stitching follow the route. Beige Stroock cashmere-and-wool fleece, lined with red flannel, $155; Bergdorf Goodman. **2.** Short coat, straight as a ruler; with squared-away lines on blue British herringbone-patterned wool jersey. By Clare Potter, $95; Hattie Carnegie. **3.** Short coat, slant-cut. A decisive silhouette, flaring a little from narrow shoulders. Of pale oyster nubby wool with taupe velveteen collar. By Brigance for Frank Gallant, $125, at Bergdorf Goodman.



4



RAWLINGS

5

A straight skirt can be part of a dress, a suit (or just a straight skirt). We show all three. It's the one skirt that can go with any coat; and is the must, with only rare exceptions, for short coats. **4.** The dress, one-piece grey wool, crossing over at the waist, to splice, as here, with a belt. By Morton Bregman, $70; Milgrim's; Carson Pirie Scott. **5.** Cardigan suit, cut like a dress, tweedy enough for country, too. Beige British wool. By Lawrence Gaines, about $195, Lord & Taylor; Famous-Barr. **6.** A coat-dress of black and white checked Shamokin worsted, by Star-Maid, $50. We've added the belt. Bag, by Coblentz. Both, Lord & Taylor.



6



THE COAT-DRESS— FRESH SUCCESS

Harvey Berin—
all-day coat-dress

Here are just two—two of the hundred or more versions of the coat-dress sweeping into fashion this year. And just in time to end one season, launch another, and go on—with, or as, a dress.

Left: A wool coat-dress with news inside—a complete lining of rayon taffeta to give the skirt form. Lightweight grey wool with a lazy plaid. $90. Best's; Harzfeld's; Sakowitz. Velvet beret by Braagaard. Black Persian lamb muff, by Winter Furs. And *red* pigskin gloves by Superb.

Opposite: A black silk faille coat-dress looking neat and precise; buttoned over—to reconfirm the sculptured line. For afternoon but that's just the beginning. $90. Rosette Pennington: Jordan Marsh; Strawbridge & Clothier; Frost Bros.; Lilly Daché bicorne. Marvella imitation pearls. Van Raalte gloves.

HORST



Talmack—
Afternoon coat-dress

THE GOOD WOOL DRESS—MAKE IT FROM A VOGUE PATTERN



The good wool dress—what makes it good? When the fit, the fabric, and the fashion add up to the kind of self-sufficiency a suit might have. Any more questions? Well. Here, the fit is patent: for these will be made to your figure's order. Here, the fabrics are suggested: for these are worth putting your work into. Here, the fashion is weatherproof: fine alone, fine under any coat, fitted or flared.

1. The coat-dress stands squarely on its own two virtues: a dress with the dressed-for-the-street look of a coat. We made it of tweed, with white linen collar and cuffs. No. 7201.

2. A cluster of gathers at the waist fans out into a full-spread skirt. The neckline tabs can be buttoned high, buttoned low. Here in Miron flannel. No. 7481.

3. Wool jersey. Bright red. Like the idea? Like the smoothed-to-you shoulders, the skirtful of unpressed pleats? No. 7476; Heller worsted jersey.

4. A coat-dress, the skirt (as is so often, now, the case) a flare. Making the flare decisive: a lining of taffeta. Couturier Design, 643, of Juilliard worsted tweed.

5. The cardigan neckline. For a dress with raglan sleeves, a straight skirt. For variations with scarfs, and switches with belts. In Botany ivory, beige-y wool flannel. No. 7458.

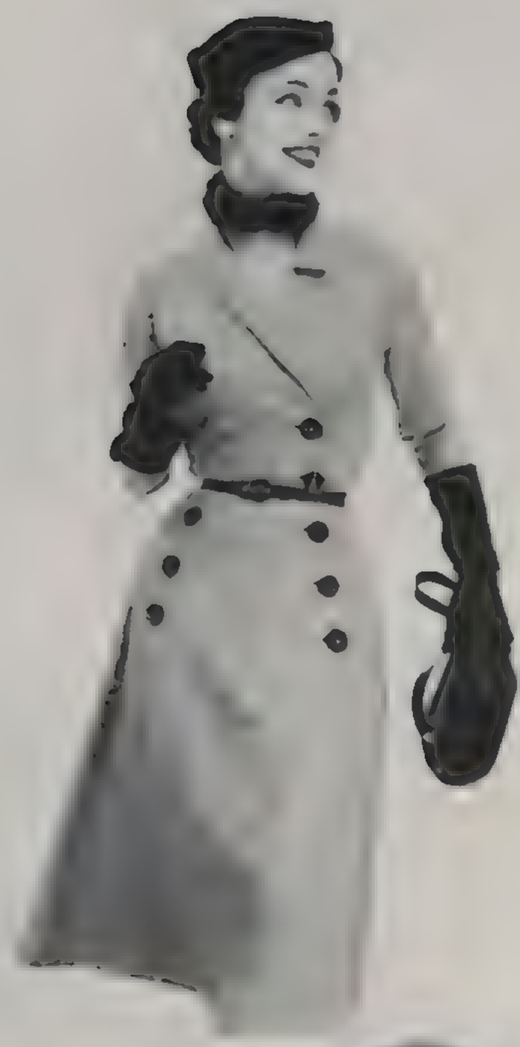
6. A dark streak of a dress. A neat, sure line, done in charcoal grey wool jersey. With: a baby turtle neck, short kimono sleeves, a straight skirt spaced with three pleats. Wyner jersey. No. S-4223.

All (but the fabric) buttons, by B. G. & E.

For back-views, prices, sizes: page 233.



3



4



5



6

COFFIN

YOUNG EVENING— SHORT AND LONG

















For price, prettiness, usefulness, news . . . we asked for all this and found it in these eight dresses. Some are junior sizes; that needn't stop you, though. Have you measured yourself or *tried* a junior size?

1. For a raving beauty; her début party. White Skinner rayon satin; fake pearls on the bodice. By Junior Sophisticates; 7 to 17. $70. Jay Thorpe.

2. For more evenings, more figures than you might suppose: a wonderful black sheath dress of Martin rayon velvet. Jacket to match, grosgrain-bound, and lined with red. Sizes 9 to 15. By Junior Sophisticates. $75, the costume. Bendel's Young-Timers.

3. For 1, 2, 3 crinolines, a pale blue silk taffeta *sleeved* dress; 7 to 15. $60. The Tailored Woman.

4. For cocktails, theatre . . . new-waisted dress and jacket. Dress, of black Martin rayon velvet; white rayon moire bodice. Velvet bolero. By Junior Sophisticates; sizes 7 to 17. $60. From De Pinna.

5. For a crinoline, a full-skirted dress of grey-blue rayon taffeta; 7 to 17. $45. From Lord & Taylor.

6. For a week-end party, a dancing evening, bright red pleated nylon tulle; Burlington tulle, the bodice tucked all over. Sizes 7 to 15, $70. Saks Fifth Avenue.

7. For five-o'clock—for going on, after; covered, polished dress. Sapphire-blue Cohama rayon taffeta, with a jacquard pattern, black velveteen details. Could be crinolined. By Kane-Weill, $30. Best's.

8. For a black-tie party, this plaid. "Plaid, we love." Rayon taffeta skirt, black rayon velvet bodice. Again, to crinoline. $45. From Bonwit Teller.



After the bath...

Nothing compares with the

Lavish Luxury of

Liquid Colognes by Dana



You can afford it. *Do* it! Splash yourself from top to toe with a crisp, cooling Dana liquid cologne after each bath . . . for a lovelier day—for *you!* Each Dana cologne, in fragrance, is truly the bewitching Dana perfume itself. TABU Cologne is truly TABU. VOODOO Cologne is truly VOODOO. Likewise, the colognes of PLATINE, EMIR and 20 CARATS. And so very, very lasting.

TABU COLOGNE—2 ounce, $2.00; 4 ounce, $3.50; 8 ounce, $6.00

PLATINE COLOGNE—2 ounce, $2.00; 3½ ounce, $3.25; 8 ounce, $6.00

EMIR COLOGNE—2 ounce, $2.25; 4 ounce, $4.00; 8 ounce, $6.50

20 CARATS COLOGNE—2 ounce, $2.25; 3½ ounce, $3.50; 8 ounce, $6.50

VOODOO COLOGNE—2 ounce, $5.00; 4 ounce, $8.50

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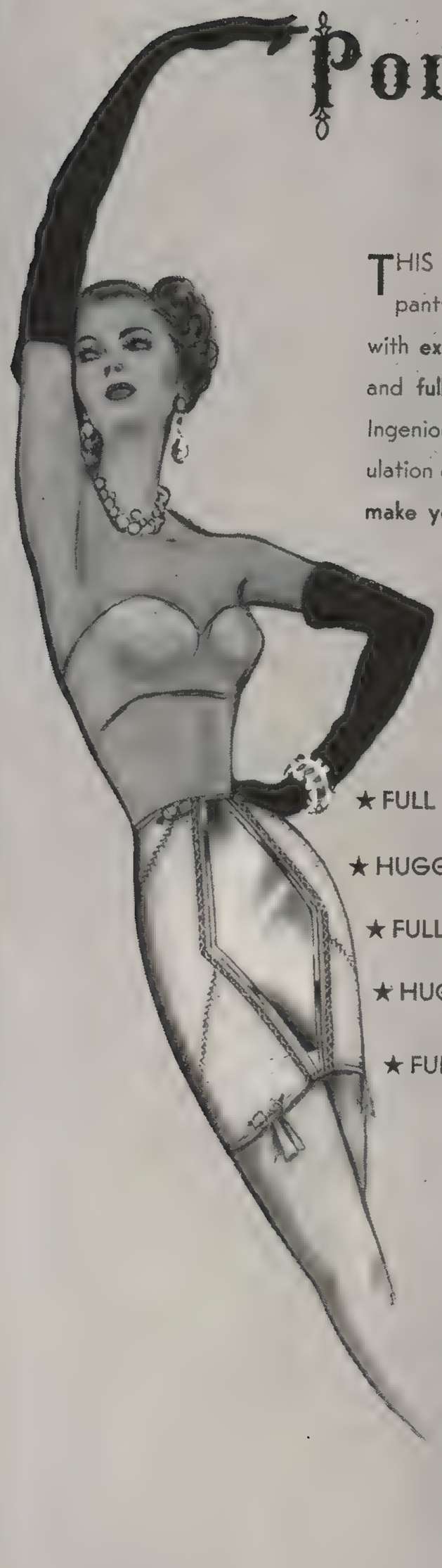
TABU • PLATINE • EMIR • 20 CARATS • VOODOO

FASHION NEWS FROM CALIFORNIA

by OLGA



Celebrated foundation designer of national and international fame.



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THIS is the first time a girdle or panty girdle has been created with **exact control** where needed and **full freedom** where wanted. Ingeniously done by Olga's manipulation of five varying tensions, to **make your figure beautiful.**

★ FULL FREEDOM (Waistline)

★ HUGGING CONTROL (Hips)

★ FULL CONTROL (Tummy)

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★ FULL FREEDOM (Legs)

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*Pat. Pending

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DISCOVERIES IN BEAUTY

Above: Milkmaid's nail lacquer in a golden-capped bottle. The lacquer is called Coloristic, to emphasize its staying power. This shade: Candy Apple, a strong red. At Altman.





Above, left: Sofair, a shaving cream for women. Several drops slicked over the skin turns into a cream which can be smoothed into the skin after the razor does its work. Stern's.

Above, right: A pleasant way to combat dry, sallow skin and/or wind and sun exposure. It is Barbara Gould's Moistone Cream and it releases oxygen to parched skin. From Stern's.

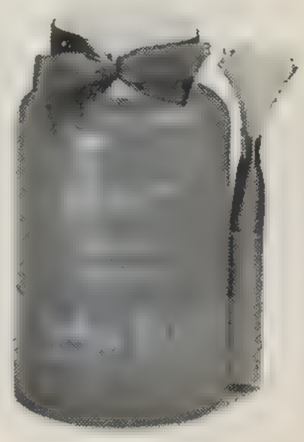




Above, left: Yardley's new golden compact that holds Feather Pressed Powder (Yardley Complexion Powder in cake form). Refills as well as the compact are at Lord & Taylor.

Above, right: Neckline, a new emollient cream compounded just for the throat and neck. The maker suggests a small amount massaged into neck and shoulders, daily for a smoother line.

Right: Another new Barbara Gould product called Brush-on Beauty Masque. This fragrant liquid is brushed on with the brush you see —two coats for double intensity. Stern's.



MIEHLMANN

the most desired of all permanents

Helene Curtis

PROFESSIONAL PERMANENT



For breath-taking loveliness, visit your beautician. Tell her you want a *Helene Curtis* Permanent.

All the magic of the tropics

Only 9½ hours by luxury plane . . .
Or 4½ days by luxury liner . . .
from the Pacific Coast

Hawaii

For a fall vacation on American soil . . . free of care

. . . packed with thrills . . . moderate in cost.

It's the magic of gentle, year 'round sunshine, easing tension and driving worry away. It's the witchery of strange tropic fragrances . . . of island music and lithe, brown figures dancing ancient hulas under a tropic moon. It's peace and laughter and breath-taking beauty . . . the unique enchantment of Hawaii. Air and steamship lines link Hawaii with San Francisco, Los Angeles, Portland, Seattle, Vancouver. From Honolulu on the island of **OAHU,** short flights take you to the other major islands of the Hawaiian group . . . **MAUI, KAUAI, HAWAII.**

Let your Travel Agent help you plan to visit all four islands . . . you can see them all at moderate cost.



Kauai ★ SPEAR FISHING, ONE OF MANY CURIOUS SIGHTS



Maui ★ TROPICAL SURF PASTIMES ON BROAD WHITE BEACHES



Hawaii ★ FAMED FOR ORCHIDS, VOLCANOES, QUAINT FOLKWAYS



Aloha Week...Oct. 15-21

A carnival of ancient sports and pageantry...a brilliant, fascinating climax to a fall vacation you could enjoy only in Hawaii.

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CHOOSE YOUR FRAGRANCE



MIEHLMANN

You can browse among Coty's perfumes, now, at your own dressing table. These seven bottles have been set up to be mused-over. For more about them, read below.

The best way to choose a fragrance is to wear it and see. . . . Which is why Coty has arranged, in the space of a single package, the scents you see above. The best time to try a new perfume is when fashion changes. In a season of change, even a staunch one-fragrance fan may consider trying another. Here, Coty gives you the opportunity to browse at leisure among seven fragrances. Six are old favourites: Paris, a warm floral bouquet; Emeraude, a mixture of oriental ingredients; L'Origan, a crush of pungent orange blossoms; Muguet, lily-of-the-valley, of course; L'Aimant, with jasmine and rose overtones; and Styx, a shadowy blend of spices. The seventh is a question mark—newly-arrived from France and as yet unnamed. This is its preview appearance.

Coty calls this fragrant collection Perfume Prize Package because twenty-five well-chosen words on which of the seven scents you prefer could bring a handsome reward (the contest rules are on the back of the box). But contest or no, we think that approximately one hundred and forty applications of perfume (about twenty to a bottle), at the pleasant price of two dollars plus tax, is a prize in itself. Lord & Taylor will have Coty's Perfume Prize Package for the month of September only.

"FASHION JOBS"

Fashion markets, fabric styling, designing trends, buying, fashion coordination, display, advertising, publicity, and editorial work—these are the subjects to be covered in The Fashion Group's eleventh Fashion Training Course.

The lectures—by speakers expert in their fields—will be given on ten Monday evenings, 7:30 to 9 P.M., beginning Monday, September 24 through Monday, December 10, 1951. The sessions will be held at the Carl Fischer Concert Hall, 165 West 57th Street, New York.

The fee for the course is $15.

There will be three cash essay awards (open to those taking the entire course) : a first prize of $100, and two prizes of $50 each.

For information and advance registration, address:

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9 Rockefeller Plaza,
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Thornton hats

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"ROBIN"
Velour* about 10.95

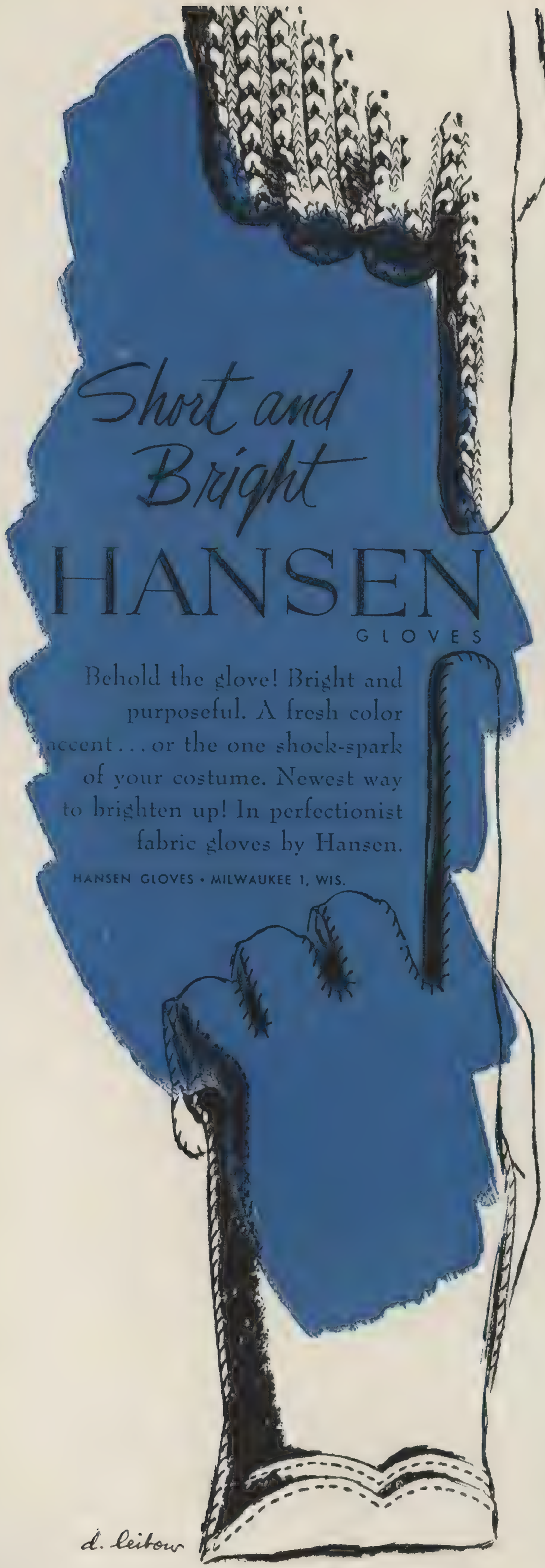
"SAUCY" felt*
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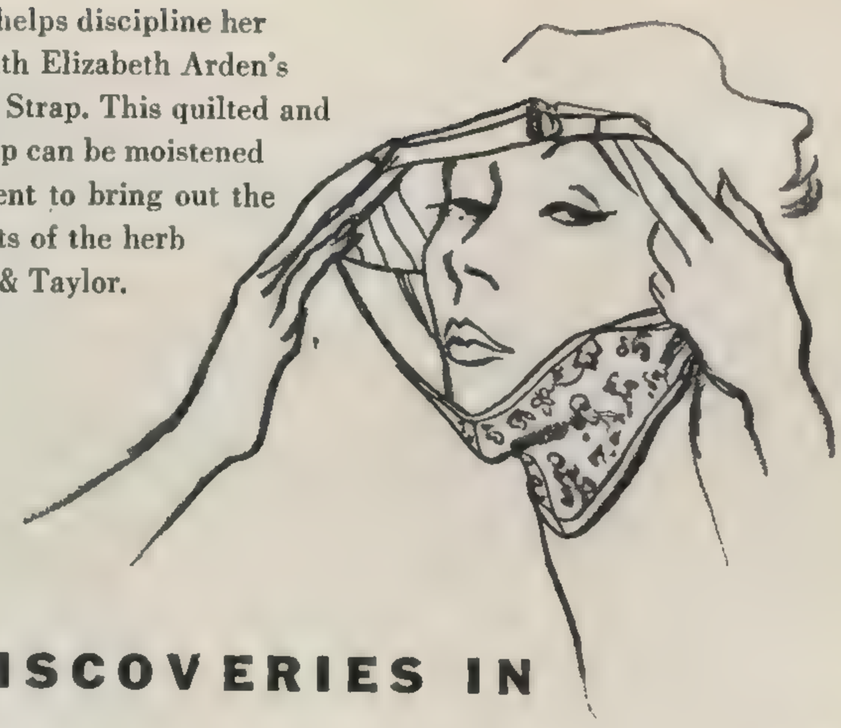
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store or:

Thornton Hats
411 Fifth Avenue
New York 16

*Merrimac felts used exclusively



Mrs. Exeter helps discipline her throatline with Elizabeth Arden's Herbal Chin Strap. This quilted and flowered strap can be moistened with astringent to bring out the firming effects of the herb lining. Lord & Taylor.



DISCOVERIES IN BEAUTY FOR MRS. EXETER

The mature neckline needs every bit of firming it can get. Here: Frances Denney's Neck and Contour Blend. A special combination of lubricating and tightening ingredients does a very noticeable job if left on overnight or during a long afternoon rest period. Lord & Taylor.



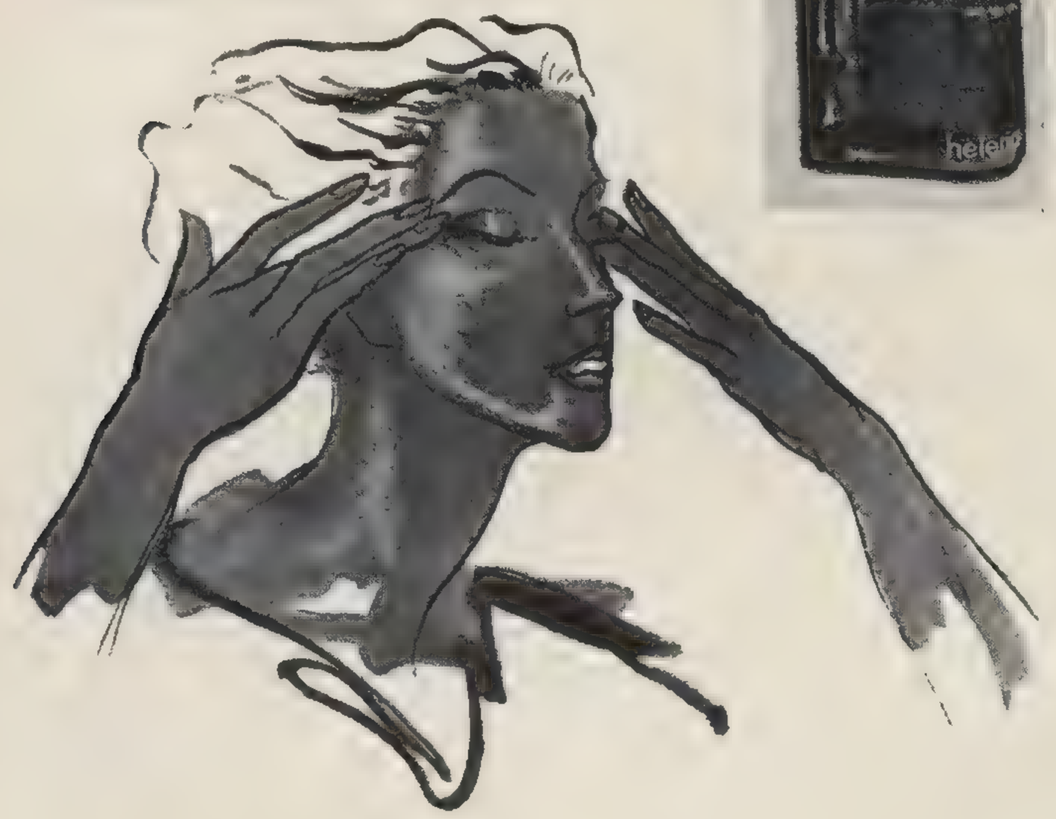


There is good news here for hands (or faces) clouded by "liver" spots or freckles. The product is Esoterica, a pleasantly scented cream that contains a "fading" action. With the cream is a magnifying glass so that you can watch the progress of the disappearing act. Thirty days of treatment usually does the trick. Bloomingdale's.

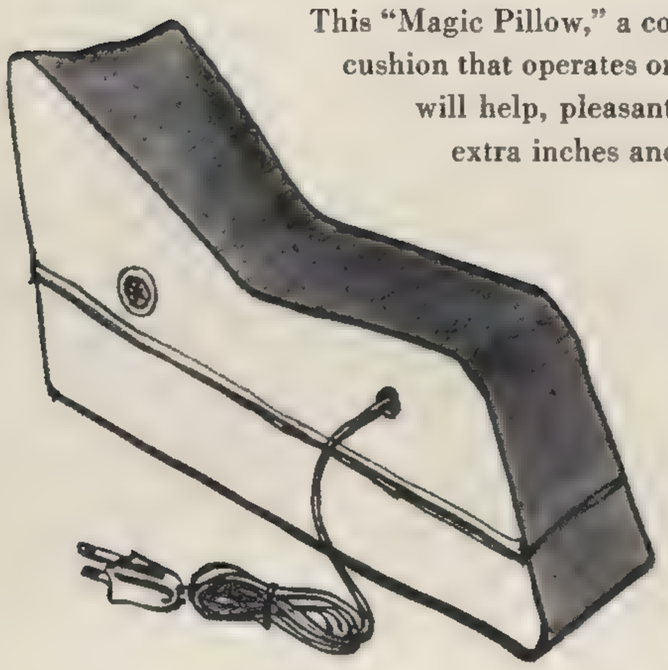


Mrs. Exeter knows that age is most apt to show itself around the eyes. To combat the parched skin and tiny webbing of lines in this area, she performs a series of massage motions; makes tiny circles at the outer corners of her eyes; starts at the inner corners of the eyes and sweeps out toward the brow. Her lubricant with its extra measure of benefits: Helena Rubinstein's Estrogenic Hormone Oil. Altman.



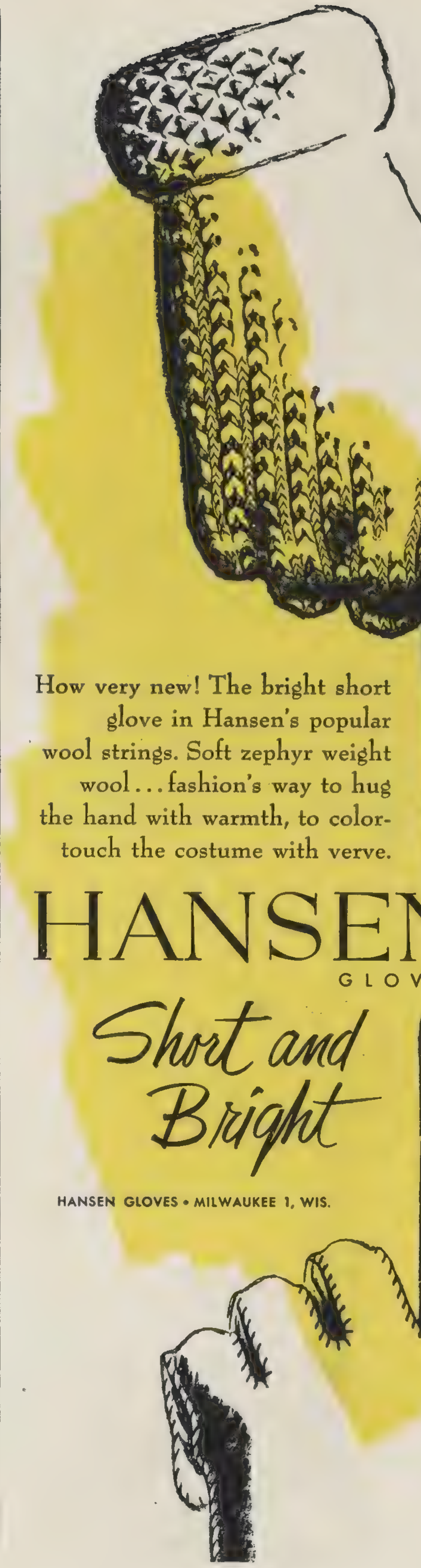


This "Magic Pillow," a comfortable vibrating cushion that operates on A.C. current, will help, pleasantly, to whittle away extra inches and bulges. I. Magnin.



A mature skin (and a young one too) will benefit from a weekly masque. This one is Charles of the Ritz Mask Revenescence. It does an excellent job of firming and stimulating the skin. Lord & Taylor.





How very new! The bright short glove in Hansen's popular wool strings. Soft zephyr weight wool . . . fashion's way to hug the hand with warmth, to color-touch the costume with verve.

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GLOVES

Short and Bright

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IT'S NEW *it's different*

Yardley Feather-Pressed Powder is feather-light, feather-soft face powder. It doesn't spill . . . it doesn't cake . . . it doesn't crumble . . . yet it powders at the feather-touch of a puff. In its own handy, purse-perfect compact, $3.75 . . . **or, $1, in portable case with puff** (it's also a refill). Both plus tax.

YARDLEY *Feather-Pressed* POWDER



Yardley products for America are created in England and finished in the U.S.A. from the original English formulae, combining imported and domestic ingredients. Yardley of London, Inc., 620 Fifth Avenue, N.Y.C.



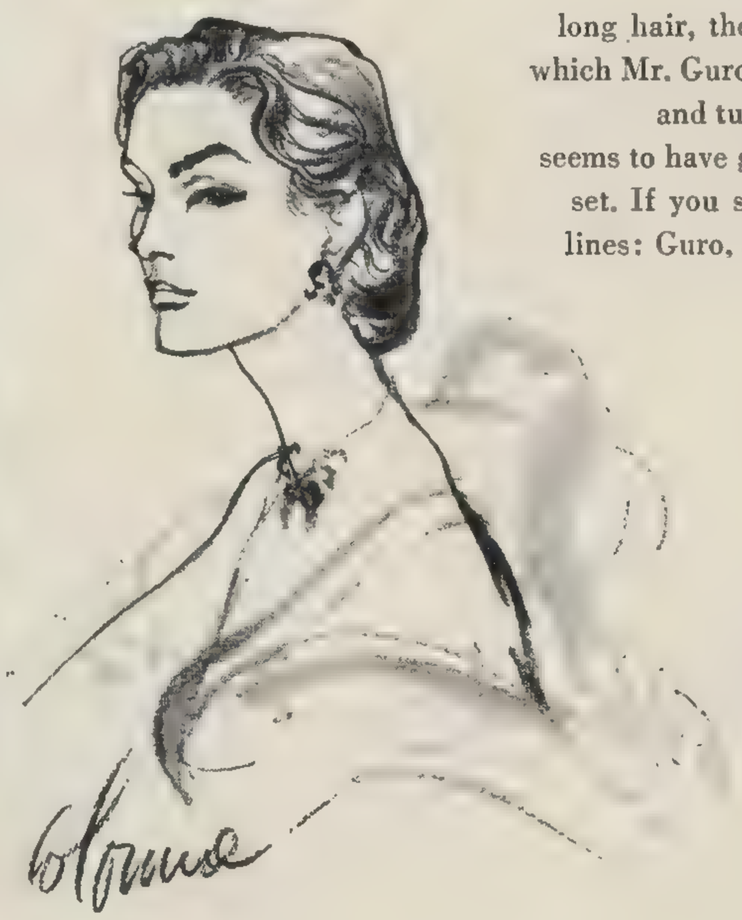
COIFFURE CHANGES

By now your hair is apt to be suspended somewhere between long and short. One answer to this problem length: L. Nicholas swirls a dip over the forehead, secures it at the side, consolidates the back hair in a pretty chignon effect. 38 East 57th Street.

Right: Salon Emile, 22 East 58th Street, sets up for short hair (just over the ear) the kind of coiffure that seems to stay in place without being pinned. The hair is turned under softly all around, swirled once on top.

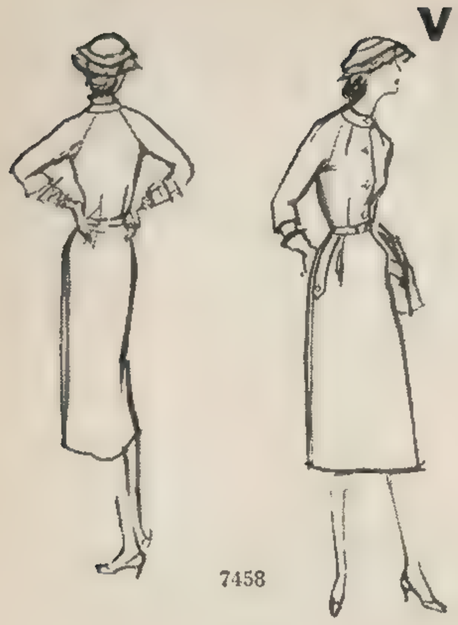


Left: For comparatively long hair, the kind of coiffure at which Mr. Guro excels. Hair dipped and turned so deftly that it seems to have grown the way it was set. If you shy away from strict lines: Guro, 54 West 56th Street.



VOGUE PATTERNS

Other views of Patterns shown on pages 222-223



Left: Pattern No. 7458. Slim-lined dress with raglan sleeves, round neckline. Sizes 12 to 20 (30 to 38). For size 16 (34): 2¼ yds. of 54″ material. The price, 60c.



Right: Pattern No. S-4223, slim dress with kimono sleeves, three front pleats. Sizes 12 to 20 (30 to 38). For size 16 (34): 2⅞ yds. of 54″ material. The price, $1.



Left: Couturier Design No. 643. Coat-dress with flared, taffeta-lined skirt. Sizes 12 to 20 (30 to 38), 40. For size 16 (34): 3½ yds. of 54″ fabric. The price, $2.



Right: Pattern No. 7481. Tab neckline dress with big flared skirt, front gathers. Sizes 12 to 20 (30 to 38). For size 16 (34): 3⅛ yds. of 54″ fabric. The price, 60c.



Left: Pattern No. 7201. Narrow coat-dress, slightly pegged skirt, two slanted hip pockets. Sizes 12 to 20 (30 to 38). For size 16 (34): 2⅝ yds. of 54″ fabric. Price, 60c.



Right: "Easy-to-Make" Pattern No. 7476. Yoked, soft-shouldered dress with full skirt. Sizes 12 to 20 (30 to 38). For size 16 (34): 3¼ yds. of 54″ fabric. Price, 50c.

coaxes rebellious curves into dreamlines

EVENING DRESS BY
ALAN GRAHAM OF H & D

Tissue thin, tissue light, Munsingwear's

NYLON TISSUE NET GIRDLE. *With a firming front panel of rayon elastic . . . to taper your waist, to smooth you all around. Small, medium, large. White only. Girdle or pantie girdle about* **$6**

Foundettes® by Munsingwear®

keep everything in its proper place



Paula Brooks

Paula Brooks' wonderful basic rayon
crepe. Take your choice of wide, crisp taffeta
cinch with jeweled buckle or tiny self belt.
Soft autumn shades and, of course,
Black. Sizes 10 to 20. About $35

For name of store nearest you, write
PAULA BROOKS ORIGINALS • SAINT LOUIS

SUIT YEAR, BLOUSE YEAR:
THIS YEAR

A suit year means a blouse year; this year might mean
the six new blouses shown here. In some, the news
is the sleeve, in others, it's the colour; in all,
it's the good, interesting lines that go above skirts
or slacks as competently as they slip under a jacket.
Below, first: A gold-coloured cotton broadcloth shirt with a
new tab closing. Couldn't look better than with
grey flannel. By Ship 'n Shore. $3, at Stern's.
Below, second: Full sleeves, buttoned at the cuffs,
a double Peter Pan collar on this gold-coloured broadcloth
blouse that might make a costume of a black velveteen skirt.
By Glenwear, $6; at McCreery's.
Below, third: The almost-indispensable white nylon
blouse here takes a pretty openwork panel,
a jewel neckline. By Nathalie Nicoli. $9. From Franklin Simon.





Above: Ivory and green Tattersall checks on a simply tailored shirt of combed cotton and rayon that might easily become half of a country uniform, your favourite country uniform.
By Alfred of New York, $12; at Saks Fifth.



DRAWINGS BY DE MARSAN

Above, first: Push-up sleeves and a mandarin collar on a gold-coloured wool jersey blouse that would glow to best advantage above a natural tweed or grey flannel skirt.
By Morlane, $12; at Altman.
Above, second: A cosy flannel blouse (rayon-and-wool), in minute beige checks—fine with a beige or gray suit.
By Bryn Mawr, $10; at Lord & Taylor.

Bermuda
KNITWEAR

urban silhouette for autumn

Fluid line . . . for a steady flow of flattery, punctuated with a fringed stole for pure drama. Handsome Zephyr knit with hand-crocheted buttons, pleats that simply never come out. Photographic grey, gold, royal, wine, navy, forest green, brown.
Sizes 10 to 20.
Dress about $40.
Stole about $11.

At fine stores everywhere
Bermuda Knitwear Corp.
1410 Broadway, New York 18
607 South Hill, Los Angeles, California

HAT BY MR. JOHN





THE PASSIONATE GARDENER

(Continued from page 215)

Planted among them were hosts of daffodils and jonquils and polyanthus and pale pink bluebells.

Well, one should have burst into song at the very thought of owning such a patch of miracles. But one didn't. One burst into dirges. For this shrubbery produced more weeds than one would have thought possible. There seemed to be almost every weed that has ever broken a gardener's heart, from bindweed to bird's-foot trefoil.

Then, one spring day when I was rummaging about in the orchard, I saw a gleam of yellow under the old chestnut tree. I realized that this must come from some of the daffodils that had been given to a friend to "hide."

(At the risk of seeming intolerably discursive, it must be explained that every autumn, when the new bulbs arrive, a proportion of them are handed out to any friends who may be around so that they may plant them in some secret place, where I can have the fun of discovering them in the spring. It is a sort of entertaining floral hide-and-seek.)

These, then, must be some of the daffodils which had been hidden by a certain red-headed girl from Australia. But why—oh why—had she planted them in the middle of that mass of periwinkle? They would be smothered. Even as this reflection occurred to me I realized that it was nonsense, for they were not being smothered. They were flourishing abundantly, and as I walked closer to them I saw that they were as sturdy as any daffodils I had ever seen, with stems which seemed longer and tougher for their struggle through the foliage.

This was the beginning of what may be called the periwinkle period. For periwinkle swiftly spreads a thick carpet under which absolutely no weed can survive, and yet, for some mysterious reason, it does not seem to throttle any bulbs that are planted beneath it. Moreover, it has an exceptional virtue in that it is a carpet that you can cut as easily as you can cut linoleum.

It seemed then, and it has since proved in fact to be, the solution to the weeds in the big shrubbery. They are a thing of the past. Instead there is a glossy green carpet, which only needs a little trimming now and then—a carpet which in March is flecked all over with the curiously innocent blue of the periwinkle blossom.

The expression "flowering shrubs" implies infinitely more than most gardeners read into it. When they have ordered the customary assortment of forsythias, *Berberis darwini*, known as barberries, philadelphus, syringas, buddleias—and, if they are particularly enterprising, a *Rhus* or two, they seem to think that they have done their duty, and that they can sit back and relax. Let me assure them that they have done nothing of the sort. They have most criminally failed in their duty.

To most people in Britain, the word "barberry" means the orange-flowered *Berberis darwini*, and nothing else.

It is not too much to say that if you were allowed no other shrub in your garden but the *Berberis*, you could confidently expect to be in a state of mildly hysterical pleasure for nearly three-quarters of the year. There are over twenty varieties which give over twenty different performances, and they are all of them a delight. It begins in February with the *bealei* (the nurserymen insist on calling it *Mahonia japonica*) which has long, lilting racemes of lemon-yellow flowers, smelling like lilies-of-the-valley. After that, through March and April, there is the *Mahonia aquifolium* which has leaves like holly, and flowers of gold; and in the autumn it is covered with a mass of purple berries that look like tiny plums. (It is also called the Oregon holly grape.)

From April onwards, the barberry parade is spectacular. The brightest yellow is perhaps the *candidula*, which flowers well into June. Of the autumn colours it is difficult to write with restraint; they burn up in the most breathtaking bonfire of beauty that nature has yet devised. I will content myself by naming the three varieties which, in my own experience, glow most gloriously in this display. *Thunbergi*, this bursts into flame late into September; when the sun shines through it, the illusion of fire is uncanny. (Known as the Japanese barberry, it is the most widely grown in the U.S.) *Koreana*, a steady glow from October onwards. *Rubrostilla*, quantities of little tongues of flame, that seem to lick round the branches when the wind is blowing, formed by the profusion of its translucent coral berries, which are shaped like an inverted pear.

All these beautiful things can be relied upon to look after themselves. I have a long bank entirely given over to *Berberis* of various sorts; they were planted about four feet apart, and for the first two years, naturally, it was necessary to weed the ground between them. After the third year they had flourished so luxuriantly that the few remaining weeds beneath them were pale and sickly; today there are no weeds at all. It is one unbroken display of barberries, with the bushes engaged in what is known as "fighting it out." It is a battle which they seem to enjoy, and they wage it, remember, alone.

Flowers in winter is another of my King Charles's heads, to give a comfortable name to an obsessional neurosis, and I find it difficult to write a book without mentioning them.

Besides, as winter succeeds winter, I get mad at the thought of the multitudes of gardeners who refuse to grow flowers in winter. Particularly if they are women. Women are supposed to like flowers, but sometimes one is tempted to doubt

(Continued on page 237)

THE PASSIONATE GARDENER

(Continued from page 236)

it, considering the number of months in the year in which they are content to do without them for no reason whatsoever.

Last winter a woman walked into the music room, paused and said: "But I've never seen anything so beautiful!"

"I picked them this morning."

"Out of doors? But there was snow on the ground!"

"Where these were growing there was a snowdrift. The buds were only just showing over the top."

"You're joking? Why—they're like orchids."

And they were. They were pale blue, flushed with mauve, striped with a deeper blue, lit in the centre with a tinge of gold. There were about fifty of them, in a big white basket under a lamp.

All out of a snowdrift only a few hours before, common or garden *Iris stylosa,* known in the United States as the Algerian iris.

"But aren't they difficult to grow?"

"A half-witted child of four could grow them in a London slum."

Perhaps you would object to filling your rooms with immense vases of pale waxy blossoms in mid-January . . . blossoms that smell like lemon-peel with a faint tinge of apricot? Perhaps they would sicken you, or give you some sort of peculiar twitch? If so, of course, that is your affair. Then do not order a *Chimonanthus fragrans,* the winter sweet. [EDITOR'S NOTE: This is hardy in the Carolinas and further south.]

Perhaps it would irritate you to be greeted, in the drawing room, on New Year's Eve, by large branches of a shrub which appeared to be covered with a swarm of Chinese golden spiders? Then you must strictly avoid a *Hamamelis mollis,* the Chinese witch hazel, which blooms in the United States generally in February and March.

Perhaps you would protest if you came home on a stormy night in January and found the hall fragrant with honeysuckle. Then nothing must induce you to procure a *Lonicera fragrantissima,* the winter honeysuckle, which blooms from southern New England southwards from January to March.

Let me sing the praises of the common basket, for almost all the flowers that blow.

Take an ordinary wicker basket, fairly shallow, with a nice sensible handle, and paint it glossy white, inside and out. If you do it yourself, it will probably look rather repulsive, and will stick to the tablecloth, but if you give it to your local Mr. So-and-So he will bring it back looking like the finest Belleek china.

Nor is white the only colour for the baskets. A very deep blue, the blue of old Worcester china, is as effective, and you can get effects with pale yellow, very pale green and—for sweet peas—the palest possible blue.

While your Mr. So-and-So is painting the baskets, instruct him to make lead containers for them. Fill these with fine sand, to within about an inch of the edge. And then pour water on the sand, so that the whole of it is saturated, with just a thin layer of water on the top. That is all.

I can not tell you how much brighter your life will seem if you carry out these instructions, how much more colourful your days, and how much less tedious your rheumatism. Whatever flowers you put in them are invariably on their best behaviour; they stand up straight in the sand as though they were growing. Or they will droop prettily over the edges, if you wish, or lean against the support of the handle. There are dozens of long sprays to twine around the handle—jasmine or clematis or rambling roses—or, best of all, I sometimes think, the common ivy, which in this formal setting suddenly discloses itself as a lovely, carven jewel.

After the baskets I would stress the importance of conch vases, large and small, in glass or china, or even plaster, because the shape of the conch seems to have been specially designed by nature to fit almost all the flowers in the world, spreading them out in a delicate fan of blossom. It is astonishing to reflect how many women, otherwise knowledgeable, stumble through life without the assistance of a conch vase.

The main thing to remember is that you can not possibly have too many vases, jugs, bowls, glasses, figures, and ornaments in general. Sometimes it is quite an unlikely object which suggests itself, like my small white Worcester figure of a girl holding out her apron. Every spring I pour a wineglassful of water into the apron and fill it with buttercups. Or my little Negro carrying the bucket on his head. In January the bucket always holds a bunch of snowdrops. Or my Sheraton box of old rosewood, which is lined with lead, and makes a very beautiful container for the first Parma violets. There is practically nothing capable of bearing water which does not seem to me to demand to be filled with flowers.

I have been faithful to one principle: I have always tried to let the flowers speak for themselves; I have never asked them to say things which Nature never intended them to say; I have never chopped off their stems, nor twisted their heads, nor tortured their leaves, nor throttled them with wires, nor used any of the loathesome Gestapo tricks of the fashionable florist.

EDITOR'S NOTE: Beverley Nichols, journalist, playwright, and novelist, is also a determined and splendid gardener. At fifty-two he has completed his twenty-eighth book, *Merry Hall,* an account of his Georgian house, and new garden. "The Passionate Gardener" is an excerpt from *Merry Hall,* as was "To Paint in Real Flowers," published in Vogue, December, 1950.



The Lady Loves

THE LIFT THAT NEVER LETS YOU DOWN

Beauty that endures is yours with a "Perma·lift"* Stitched Cup Bra. The lasting uplift of the famous Magic Insets never washes out or wears out. Enjoy America's only stitched cup bra with "the Lift that never lets you down." Reasonably priced . . . $3.00 in cotton, 3.50 in satin, 4.00 in nylon.

LOOK FOR THE MAGIC INSET

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VALLEY TURNS MATCHMAKER



. . . mating two leathers and colors in inspired interpretations of a major fashion influence. Try it in black, for example, teamed with brown and wear it pointedly with your black or brown suit; take the sharp shine of calf and the mellow depth of suede as the new approach to costume coordination.
B. Siegal—Detroit, Mich.
French Shop—Stamford, Conn.
Thomas Erwin—San Diego, Cal.
Black's Dept. Store—Waterloo, Iowa
or write to the
Valley Shoe
Corporation, St. Louis.



COOKING IN A BROWN PAPER BAG

BY FRANCES TILGHMAN MARTIN

[EDITOR'S NOTE: *Frances Tilghman Martin, who is a superb cook, is the owner of Nantucket's "The Mad Hatter," famous for its food—all the roasts there are cooked in brown paper bags.*]

WITH the brown paper bag method of cooking, dinner, once the original preparations are out of the way, can be a tremendous timesaver.

Recently we had roast chicken weighing 3½ pounds, dressed. I turned the oven on at 3:30 P.M. and checked it a couple of times to be sure it was a little under 300° and at 4 o'clock I put the roasting pan in the oven with the chicken in its brown paper bag and went to play bridge at the Regency Club. When I returned at 7 it was perfectly cooked, brown all over. Don't ask me why—I don't know—it just works that way. In opening the bag, use a knife or fork and pull it open.

I turned off the oven, leaving the chicken in the bag so it would stay hot, cooked the vegetables, fixed the salad which I had cleaned beforehand and left in the icebox in a kitchen towel. We had roast chicken with stuffing, gravy in which I put the slightly cooked chicken liver cut up fine, stewed celery, French fried eggplant, and a blueberry pie I had made while I was getting the chicken ready.

Roast Chicken

Now I know you want more details—just how do you do this and that. To stuff the chicken, put 3 tablespoonfuls of oil in a frying pan and heat it, add 1 large onion cut up fine, and turn light low.

Let cook slowly for about 20 minutes, then add ¼ cupful of finely chopped celery and leaves, ¼ cupful of finely chopped parsley and 1¼ cupfuls of Pepperidge stuffing, which you can buy all over the country in good grocery stores. Mix well. Add 1 teaspoonful of salt, 1 teaspoonful paprika, ¼ teaspoonful pepper, ½ teaspoonful ground thyme, ½ teaspoonful sage and one fourth of a quarter-pound stick of butter.

When the butter has melted, mix thoroughly, take off fire and *taste*. It should be well seasoned so that the seasoning permeates the chicken.

Tasting is most important; if you get in the habit of tasting your cooking, your guests will never reach for the pepper and salt. (Find a good herb store. I go to Paprikas Weiss, 1504 Second Avenue in New York, and buy the sweet Hungarian rose paprika. I buy his ground black pepper and have a wonderful time looking over his stock of seasonings, wooden spoons, graters, and picking out small quantities of herbs. Even if you can't go to him, he has a catalogue to send you.)

Fill the chicken with the stuffing and cover the opening with a slice of stale bread, which is removed before serving. Tie the legs of the chicken together with thin cord around the parson's nose and tie the wings loosely to the body.

Now take *the brown paper bag*, and just be sure it is large enough to hold the chicken.

Then take ⅔ of a cupful of peanut oil (this is odorless and tasteless); pour half the oil in the bag. Don't be ladylike; use your hands and make sure the bag is well greased. Put a little oil in the roasting pan so the bag won't stick to the pan.

Rub the chicken with a mixture of 1 teaspoonful of paprika, 1 teaspoonful of salt and ⅛ teaspoonful of pepper and then rub oil all over the chicken. Throw any oil left over into the bag and swish the chicken around so it is well oiled. One great joy of brown paper bag cooking is NO BASTING. You tuck the ends of the bag under so meat is tightly encased.

While the onions are cooking for the stuffing, I fix the celery and prepare the eggplant. The stewed celery is a nice change in vegetables and it cooks quickly. Cut the cleaned stalks in small pieces. When it is cooked and drained season the celery with butter, pepper and salt. Be sure and save all your vegetable water in an icebox bottle to use for gravies, soups or stews instead of plain water. Then slice the eggplant not too thin, pare, and cut it as though for French fried potatoes, only a little thicker, dip in egg and seasoned bread crumbs, cover with wax paper and leave in icebox. It takes a few minutes to deep-fry the eggplant. Do this at the very last moment, as you want it crisp.

Lamb Shanks

There are many other variations of paper bag meats. One I like especially is lamb shanks. Allow one shank for each person and try to have them cut uniformly in size—not too big.

Take a clove of garlic and cut it in four; slit the meat a little near the bone and insert the clove of garlic. Then rub the meat with salt, pepper and paprika, grease it and put in a greased brown paper bag.

In the beginning I suggest that when you think the bag is well greased you start over again. Insufficient grease will cause your meat to stick to the bag and develop a hard outer crust. You will find that usually about ⅔ cupful of peanut oil will do it properly. I put the shanks in a 275° oven at 4 o'clock and leave them to their own devices. When done, they are succulent, moist and tasting like the nubbins at the end of a leg of lamb.

With these shanks I serve a mint sauce. I wash fresh mint, then pull off just the leaves and chop finely. Put in a bowl. Add 1 table-

(Continued on page 239)

COOKING IN A BROWN PAPER BAG

(Continued from page 238)

spoonful of powdered sugar and ½ cupful of vinegar. Then let this mixture sit. When you come home, taste it—if a little strong, add 1 tablespoonful or less of water.

Try zucchini Parmesan with the lamb. I allow one small zucchini to a person or a large one for two. In the morning I parboil the zucchini for 15 minutes and drain well.

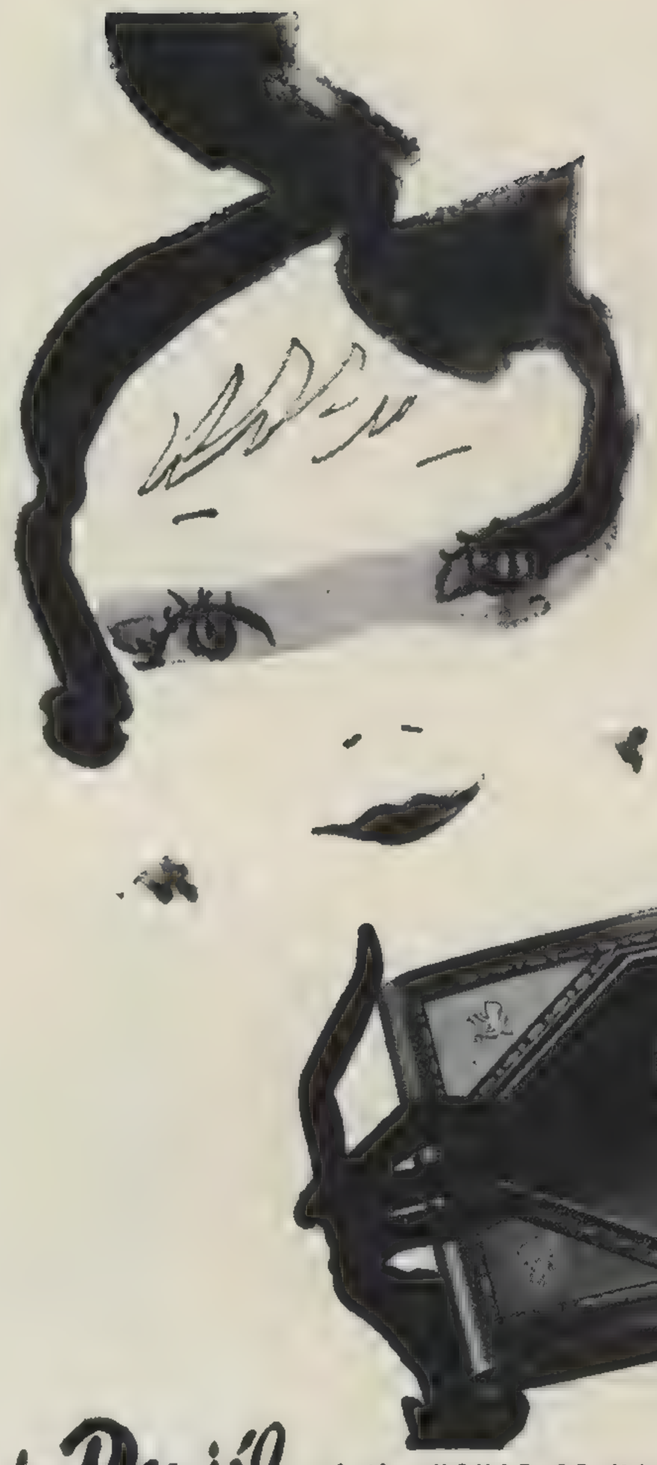
In the evening I cut them in half lengthwise, place in a greased pie plate, dot with butter, pepper and salt and cover with freshly grated Parmesan cheese. (I buy 1 or 2 pounds of this cheese in a block and grate a small jar of it, which I keep tightly capped in a cool place. It gives a wonderful flavour to omelets and on top of stuffed baked potatoes.)

I put the zucchini in a 400° oven for 10 minutes and baste once. The other vegetable is fresh chopped spinach. First I put the spinach (1 pound serves 3) in the sink and cover with cold water. I keep a large pot handy and take up a bunch of the spinach and just pull off the leaves, eliminating the big, bitter stems. Then I clean the sink and fill it with cold water and rinse the leaves again. I throw out this water and add hot water to be sure that all the grit and dirt are washed away.

The spinach is then wrapped in wax paper and put in the icebox. Later, I freshen it in cold water and then put it in a heavy pot with *no* water (enough water adheres to the leaves) and cook covered—for about 5 or 6 minutes. Drain well and chop the spinach on the breadboard, adding butter, pepper and salt.

Veal, Lamb, Pork

There are other things to cook in a brown paper bag. Roast stuffed veal cooks perfectly this way. Use the same stuffing as for the chicken, but you can vary it by adding the chopped-up stems of mushrooms, chopped nuts, chopped apricots. Use your imagination and taste. Guinea hen is always juicy, but I always cover the guinea hen and a turkey with five or six or more slices of bacon to keep the breast moist. Roast leg of lamb comes out moist and not all dried up; roast pork, roast turkey, in fact I can't think of anything to roast, except perhaps roast beef, which will not be improved by this method of cooking.



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RUMPOT OR THE PERPETUAL FRUIT DESSERT

BY EVELYN GENDEL

A STONE crock and a bottle of rum are the essential ingredients for a rumpot.

When the first fruits, perhaps strawberries, appear plentifully in the market, wash them delicately, pluck the stems, and put the berries into the crock with their weight of granulated sugar, a pound of sugar to a pound of fruit. Then cover them with rum, light or dark according to taste. Later, cherries, plums, nectarines, apricots, raspberries, peaches, red currants, grapes, all go into the same crock in their turn, with a pound of sugar to a pound of the new fruit, and rum to cover. The crock must be tightly shut, with waxed paper and its own lid, and kept in a cool, easily available place.

All fruits go into Rumpot *except* citrus, apples, and pears. The only rule is that the fruit must be whole, sound, and perfectly ripe. If it is out of the garden and has not been sprayed with chemicals, it will just need wiping; otherwise, the fruit should be washed gently. Don't peel or stone them. (Melon, which is particularly good, is the one fruit that has to be peeled, seeded, and cut into large chunks.)

Rumpot is always different because it is added to all the time. Not just in big lots, but whenever there are a few fine pieces of fruit.

The crock is not stored away, but left out to eat from and add to. The fruit may be eaten as it is, or covered with sweet or sour cream. It might be iced or added to a fresh salad of oranges, nuts, apples, and pears. For dessert, fill a melon half with the fruit and pierce the melon to absorb the liquor; or serve the drained, cold fruit in a hot, freshly made pastry shell, perhaps topped with whipped cream. For a particularly rich dessert, boil down some of the syrup, stir sour cream smoothly into it, and pour over the fruit; when chilled it will be caramelized, stiff, and rich.

Small crocks of Rumpot make good Christmas presents. They can be ladled out of the big one, or prepared individually, to be filled all spring and summer.



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Below: Stitched, divided cups on a nylon marquisette bra designed to mould a bosom; $4. At Miller & Rhoads. The girdle, nylon and elastic net, has rayon satin panels, a boned top; $10. A. Harris. Both designed by Smoothie.

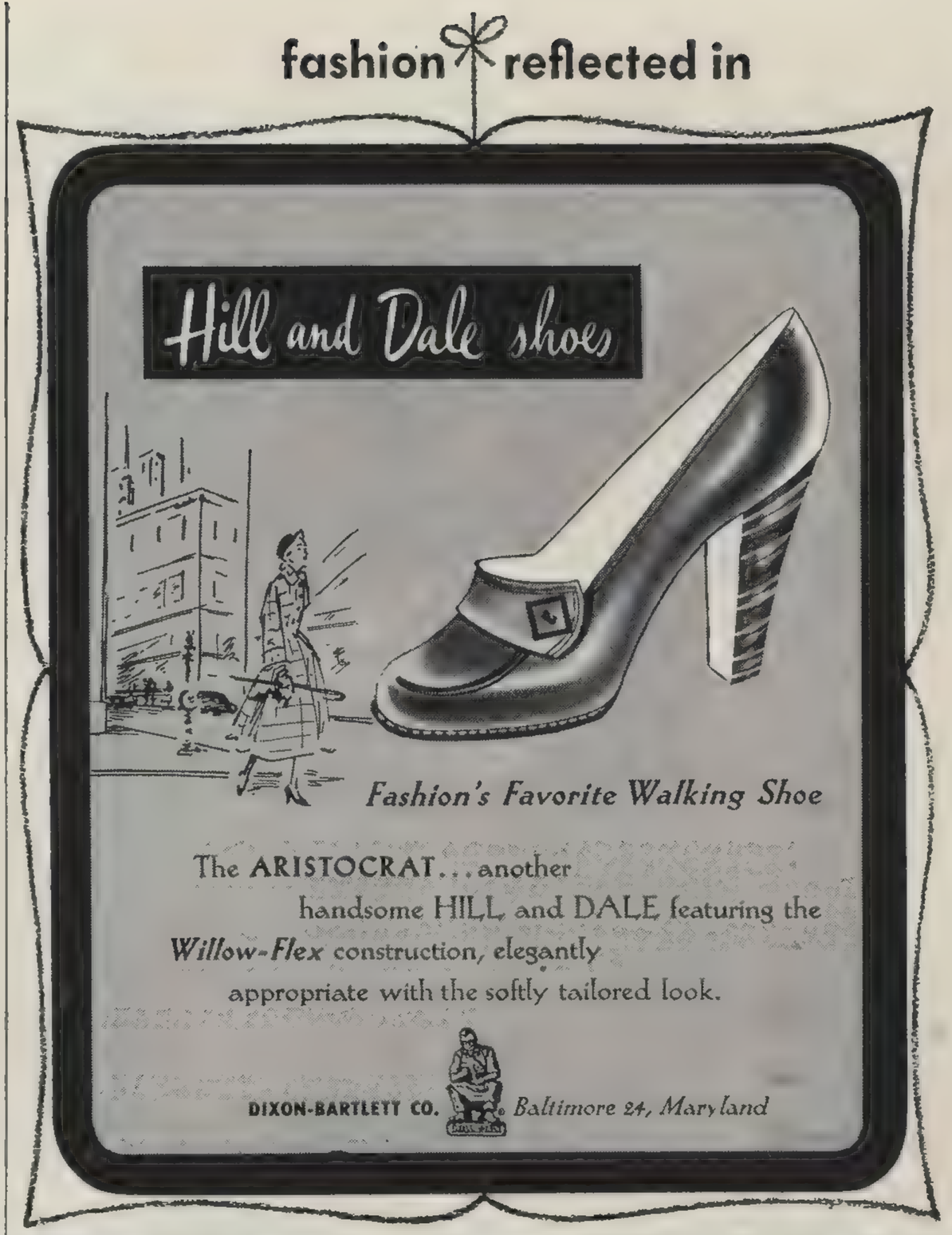


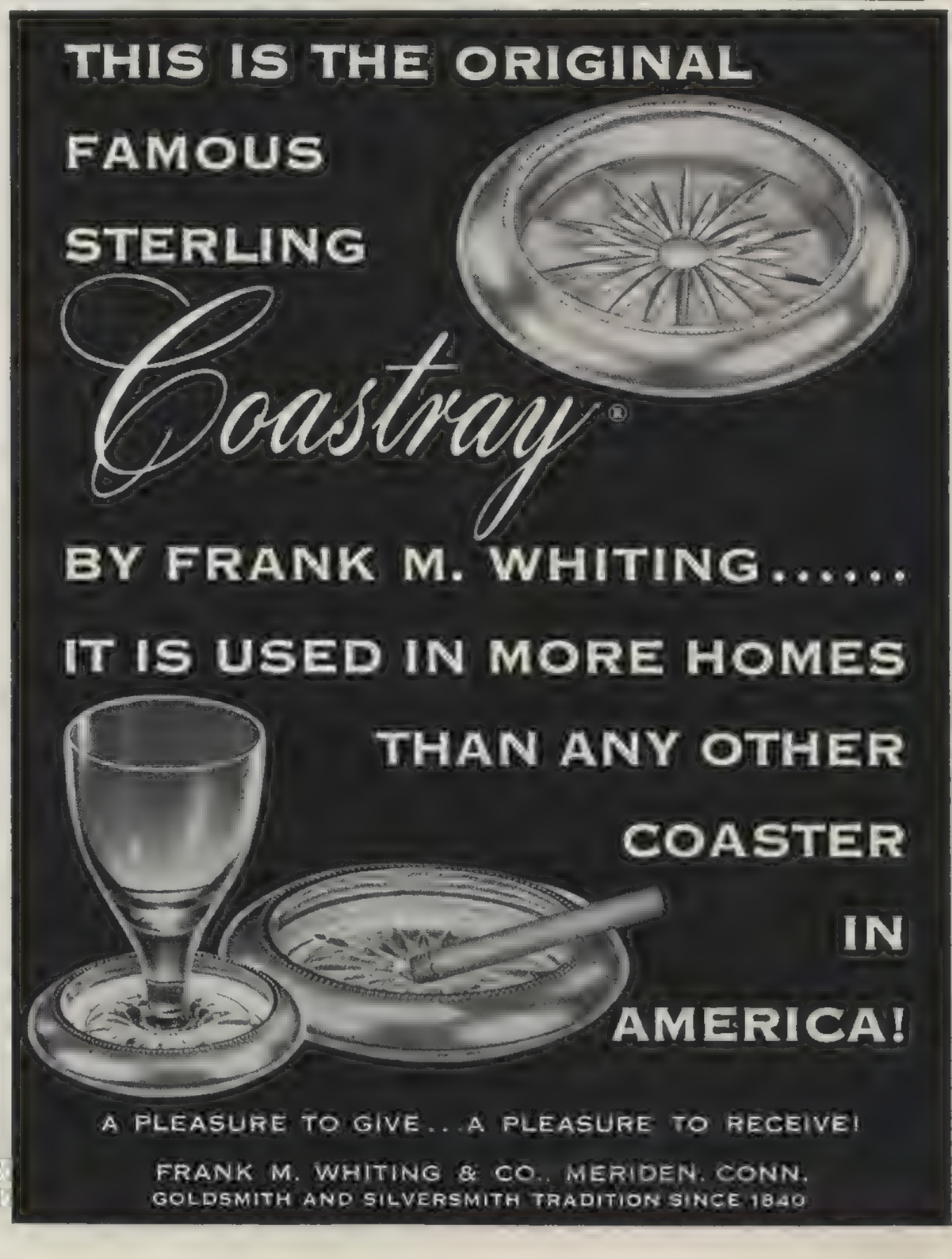
Above: Insets of DuPont "Dacron" polyester fibre ease the fit of this lightweight brassière and girdle. Bra, $3.50. Girdle, $15. Both by Formfit, at Lord & Taylor.



Right: A nylon taffeta bra with stitched cups; a completely boneless girdle of rayon-and-elasticized-cotton with power net sides, stay-up top. Bra, $4. Girdle, $6. Both by Perma-lift, from Gimbels.

SKETCHES BY DE MARSAN







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MOTORING IN THE ALGERIAN SAHARA

(Continued from page 213)

what we have is yours and you are more than welcome," he said.

As, by the dim light of a temperamental oil lamp, I rather ineffectually tried to help the adjutant's young German wife to get supper, I asked her if she minded leading such an isolated life. She shrugged her shoulders.

"One gets used to it. When I first came here, I cried for four days. Now I think I might miss it. Life is reduced to a minimum of simplicity, the climate is wonderful, and with only four Europeans social life offers no problems."

Next morning as I left the fort and went toward the Arab village, the sun was just beginning to have a little warmth. Along the foot of the high mud wall surrounding the village about twenty-five or thirty Arabs lay or sat in attitudes of unstudied grace and elegance, thawing in its rays and looking like an ancient frieze.

Most Saharan villages are built of mud and in many of them the narrow streets are roofed over, so that in a street of any length one has to feel one's way along these cool dark tunnels. Meeting a heavily loaded donkey or a few goats is a problem in such restricted space, even in full daylight, but in this semi-darkness it becomes a positive hazard. The doors of the houses open onto the alleys and the houses themselves extend out over the street roofs.

As I strolled along, everyone greeted me in friendly fashion, and presently a tall eagle-faced old Arab stopped me and said in excellent French that he was the Caïd of Igli, and would I go and take a glass of mint tea in his house? I said I would love to, and presently I was sitting on a thick, Oriental carpet spread on his sun-warmed roof.

After a good bit of hand clapping, a brass tray was brought, upon which were all the ingredients for making tea. It was quite a performance. At least a quarter of a pound of sugar went into the medium-sized pot and I wondered how I was going to drink the traditional three glasses. All the while the Caïd's little son sat and stared at me with unblinking, round eyes. Every time I smiled at him he dissolved into giggles.

I told the Caïd how surprised I was to see that a large percentage of the population of the village were darkskinned Negroes. He explained that this was true in many Saharan villages and that the Negroes were the decendants of slaves originally brought up from the Soudan to make the oases. I had always thought that an oasis appeared in the desert in miraculous fashion wherever there was water, and I was interested to learn that on the contrary they were partially man-made many centuries ago and that the date palms are planted and renewed as they grow too old to bear fruit. The inhabitants of a little village like Igli live almost entirely from the date harvest—paying a small tax on every date-bearing tree.

When I got back to the fort, it was time to leave. Our hosts, the adjutant, and his wife, stood outside the big gate waving to us as we drove away, and I thought they looked very small and somehow touching—two solitary Europeans in the wide, alien spaciousness of the Sahara.

Beni-Abbès, just south of Igli, was our next objective. The road got worse, full of potholes and soft sand, with a surface like corrugated roofing. We didn't see a single living creature. Not even a truck passed. I understood why the Military Control insisted that travellers carry drinking water—ten litres per head. If you have motor trouble or a blowout, it might be a couple of days before a trans-Saharan truck comes along.

Beni-Abbès is where Father Charles de Foucauld, soldier, explorer, and priest founded, at the beginning of the 20th century, the first hermitage of his Missionary Fathers. A member of an aristocratic French family, de Foucauld led the gay and carefree life of most young men of his kind until he went to North Africa with his regiment, to help quell an insurrection.

Fascinated by the beauty and solitude of Algeria and Morocco, he returned some years later. How he risked his life exploring a great part of still-hostile Morocco and some of Algeria, collecting data, and making rough maps that were of inestimable value to the French in their penetration of the country is a thrilling adventure story. How he became a priest whose dream was to Christianize Morocco is a story of a great and unshakable faith. Although his Missionary Fathers still are active throughout the region, their founder Father de Foucauld was assassinated in 1916 by the fierce Senoussiste Tribe.

Beni-Abbès consisted originally of two small mud villages, one in the middle of the oasis and another on a hill overlooking it. When the French came they built an imposing fort surrounded by a large village of whitewashed houses, and later a charming little hotel with gazelles grazing in its gardens. Hand-woven materials of the country have been used to decorate the hotel rooms and, although there is neither electricity nor running water, it is luxurious according to Saharan standards.

Tarhit, a village built of dark, cinnamon-coloured mud, seems to grow out of the plateau of rock on which it is built. Its construction has the austere beauty of straight lines, oblongs, squares, and solid masses grouped in perfect proportion. Here and there the edge of a tower or wall is either crenelated or cut out in a crisscross, openwork design. Spread around the foot of the village and edging the river that runs through the valley are hundreds of date palms, a long line of softly fluttering green. The rest is sand—sand like powdered gold that sweeps up into dunes high as good sized hills. They spread as far as the eye can see, layer after layer, smooth and undulating. The play of light and shade upon them is endless enchantment and as the sun moves across the sky even the contours of the dunes seem to change. Sometimes they appear to be flat and two-dimensional, like a cardboard backdrop, at other times creating the illusion of new slopes, new peaks and hollows, but always changing in imperceptible, almost secret movement. One night we climbed the dunes by full moon. Standing on the lower slopes it seemed as though the sides of these great sand hills fell away into hollows, again into crests like some petrified tidal wave about to sweep down upon one with frightening, relentless force.

NOTES ON RED TAPE:

Americans going to the Algerian Sahara through Tangier must get a visa for the Spanish Zone. Official papers for the car are easily obtained through the Automobile Club. It is advisable to check road conditions at the Headquarters of the Military Control in Colomb-Béchar before heading into the desert.

The best time to see the Algerian Sahara is from November to the end of March. Motorists should take spare parts, equipment for mending inner tubes, all the extra gasoline and oil there is room to carry, and drinking water. Take canned or dried fruit, vegetables, biscuits, and a few cans of butter. A Primus stove that works on gasoline and a flashlight are musts. Also a small First Aid kit, with such basic supplies as iodine, aspirin, mustard plasters, Band-Aids, a good wound disinfectant, penicillin and sulfanilamide, and Halazone tablets for sterilizing water.

A wardrobe for Sahara travel should include a suit that does not crush, sweaters, slacks, a nylon blouse or two, warm socks, comfortable shoes, a topcoat, and a thick rug.

VOGUE—SEPTEMBER 15

More taste than money

COOKING WITH HERBS

BY MARIAN MAEVE O'BRIEN

ALTHOUGH we have seen a revival, in recent years, of interest in the herbal cuisine (a revival which, by the way, should never have been necessary—herbs should come to the good cook's hand as naturally as does salt or pepper), there is really nothing new about those leafy sprays; herbs are as old as civilization, and the herbal legends go back almost to the beginning of time. It seems very likely that it was the shepherds of the ancients, gathering greens to cook with their meat, who first discovered the delectability of the herb, and their kettles simmering over the charcoal fires in the mountains probably set the pattern for the proper cooking of the first herbed concoctions.

There are, strangely enough, no actual herb recipes; to the inquiring cook, they are an addition to be experimented with in any recipe that is at hand—an adventuring with known and loved flavours. They should be a finishing touch—an accent—and if they are dispensed with understanding they will do for an otherwise ordinary dish something similar to the wonder done for a woman by a fine perfume: a matter of the senses.

For the uninitiated, herbs will divide most naturally into two groups; the big six which comprise the fine herbs—sweet basil and chervil, sweet marjoram and thyme, rosemary and tarragon (these are the ones of prominent flavour and fragrance and which welcome combinations with other leaves, to keep them from being too prominent) and the remainder, which are classed as the robust herbs—borage, wild marjoram, mint, sage, summer savoury, sorrel, caraway, fennel, dill, and so on (these are the leaves and seeds which demand individual billing; they will seldom tolerate a companion). While I'm firmly convinced that no rules should be laid down for their use—one of the most satisfying qualities of any herb is that it refuses to be tied down by rules—this division does provide a sort of guidepost for the proper understanding of the uses in which the different varieties are most pleasing. And now, having presented my rules, permit me to say that I hope you won't follow them; the only way really to understand the richness and perfume of the herb family is to do your own experimenting. Here are a few suggestions that you might begin with.

THE HERB BUTTERS

1 stick (¼ lb.) unsalted butter
2 tablespoonfuls green herbs
(or 1 teaspoonful dried herbs)
8 drops lemon juice
1 teaspoonful chopped chives or parsley

Only unsalted butter may be used in the making of the herb butters; the salted variety has a tendency to separate and leave a liquid residue when it comes in contact with the herbs.

Allow the butter to come to room temperature. Place in a small bowl, add the herb leaves chopped fine, and cream with a wooden spoon until thoroughly blended. Add a drop or two of lemon juice and the chopped chive or parsley (which, by the way, is added mostly for colour and freshness of flavour), then cream again, using the back of the spoon to crush the leaves thoroughly so that all of the oils are extracted. Add the remaining lemon juice a few drops at a time, creaming after each addition.

Use dill butter on veal or fish; marjoram butter on lamb; thyme butter on soft cooked eggs. And experiment with them in various situations: a teaspoonful of the butter topping a chop, hot and crisp from the broiler; as a base for flavoured hollandaise sauces; mixed in equal quantities with Roquefort cheese, with a dash of cognac added, for a spread on dark rye bread; as endless variants for sandwich spreads.

THE HERB JELLIES

Honey-mint Jelly

1 cupful boiling water
¼ cupful mint leaves, tightly packed
3 cupfuls (2 lbs.) strained honey
½ bottle fruit pectin

Crush the mint leaves well with a pestle, or with the back of a wooden spoon. Add the boiling water, cover, and set aside to steep for 30 minutes or so. Then strain to remove leaves. Mix this infusion with the honey in a glass or enamel saucepan. Bring to a full rolling boil and add the pectin all at once, stirring constantly. Bring just to a boil again, and remove immediately from the heat. Skim and pour into hot jelly glasses. Cover with a thin layer of paraffin. When cool, add another layer of paraffin, tipping to be sure that all edges are sealed. Makes 5 glasses.

Marjoram Jelly

1 cupful marjoram leaves
1 cupful sauterne
½ cupful tarragon vinegar
1 inch stick cinnamon
3 whole cloves
3½ cupfuls sugar
¼ cupful fruit pectin

Measure the marjoram leaves into a glass or pottery bowl and crush thoroughly. Combine the wine, vinegar, cinnamon, and cloves and bring to a hard boil. Pour over the marjoram leaves, cover, and set aside to steep for 30 minutes. Strain this mixture into a glass or enamel saucepan, add the sugar, and stir until the sugar is dissolved. Bring to a hard boil and add the pectin all at once, stirring constantly. Bring to a boil again and remove from the heat at once. Pour into hot jelly glasses and seal with paraffin. Makes 4 glasses.

THE HERB MARINADES

Herb marinades date from the times when neither the quality of the meat nor the efficiency of the refrigeration was to be depended upon, so that a dressing that served both as a preservative and a disguise was a necessity. Marinating is a wonderful preparation for all cooking meats, however, imparting a flavour and tenderness that can be achieved in no other manner.

⅔ cupful salad oil (not olive oil)
Juice and grated rind of 1 lemon
½ teaspoonful onion powder
2 teaspoonfuls dried herbs or
2 tablespoonfuls fresh herbs

Warm the oil slightly, add the onion powder and the herbs, and set aside for 5 or 10 minutes, or until the warm oil revives the fragrance in the seasonings. Add the rind and juice of the lemon and beat until thoroughly blended. Place the meat in this mixture for marinating, turning frequently so that the flavours will reach every part of the meat. Make deep incisions into the fleshy part with a paring knife, and spoon the marinade into these. Even an hour of marinating will give you a wonderful lift in flavour and fragrance; if you can allow the meat to marinate for three hours, or ten, or twelve, it is all to the good. Then cook slowly, using the marinade for the basting liquid. Good herb combinations for beef are any or all of the following: borage, oregano, onion, celery leaves, parsley. For lamb, sweet marjoram, thyme, caraway seed, parsley, onion. For pork, lots of onion and parsley, caraway seed, thyme, basil, garlic.

A LUNCHEON WITH HERBS

Consommé Blanche
Eggs Bércy
Tiny Hot Biscuits—Herb Butter
Endive and Celery Salad
Gâteau à l'Orange
Demitasse

Consommé Blanche

1 can condensed beef consommé
1 can condensed chicken consommé
4 peppercorns
½ pint thin cream
¼ teaspoonful thyme
¼ teaspoonful marjoram
3 tablespoonfuls chopped parsley

Combine the two consommés, add the peppercorns, and bring just to a simmer. Cook gently for 10 minutes. Remove from heat, add the cream and the herbs, and set over hot water to cook for another 15 minutes. Serve in cups, garnished with the parsley. Serves 6.

Eggs Bércy

3 tablespoonfuls herb butter
½ lb. chicken livers
1 small onion, minced
¼ teaspoonful marjoram
¼ teaspoonful chervil
6 eggs
½ teaspoonful salt
½ teaspoonful fresh-ground black pepper

Wash the chicken livers well, removing any skin or sinew, and lay on a paper towel to dry. Melt the herb butter in a small (9-inch) skillet and, when hot, add the chicken livers and the minced onion. As the livers cook toss them about the pan with two chopping knives used scissors-wise, so that they are chopped up while cooking, thus preventing their losing any of their juices. It will take 10-12 minutes to cook them thoroughly but not toughen them. Add the marjoram and the chervil, toss again to blend, and set the pan aside.

Butter well a baking dish that can come to the table with grace, and break the eggs into it carefully. Set this on an asbestos pad over a low flame and cook slowly for about 3 minutes—just long enough for the eggs to begin to set. Remove from the heat. Sprinkle with half the salt and half the pepper. Turn the cooked livers over the eggs, season with the remaining salt and pepper, and set the dish in a slow oven for 10 minutes—until the livers are heated and the eggs are cooked but not hard. Serves 6.

A DINNER WITH HERBS

Anchovy Crisps
Clear Tomato Soup
Jugged Hare
Broccoli—Drawn Butter Sauce
Endive and Citrus Bouquet
Pineapple Ice
Fresh Fruit

Anchovy Crisps

1 3-oz. pkg. cream cheese
2 teaspoonfuls anchovy paste
1 teaspoonful chives, chopped
½ teaspoonful grated onion
1 teaspoonful cream
¼ teaspoonful paprika
½ teaspoonful Worcestershire sauce
Cayenne, a few grains
1 recipe rich pastry

Blend all of the ingredients, with the exception of the pastry, in a small bowl. Rub smooth. Both this filling and the pastry may be made ahead of time. Roll the pastry ⅛ inch thick and cut into 2-inch squares. Put a teaspoonful of the filling in the centre of each square, and fold the corners over so that they meet in the centre. Pinch together to secure them. Bake about 8-10 minutes, or until delicately browned, in a hot oven (400°). Makes 24.

Jugged Hare

1 dressed domestic hare
1 cupful salad oil
½ cupful good sauterne
1 large onion, sliced
1 bay leaf
1 teaspoonful marjoram leaves
½ teaspoonful thyme
1 tablespoonful chopped parsley
1 lemon, sliced thin
3 tablespoonfuls butter
¼ cupful flour
1 teaspoonful salt
1 tablespoonful mixed seasonings

Combine the salad oil and the sauterne and beat until well blended. Add the next six items and set aside to ripen

(Continued on page 248)



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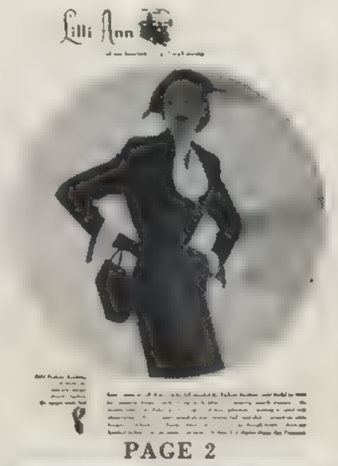
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2ND COVER



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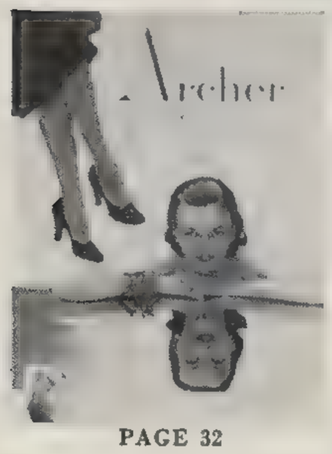


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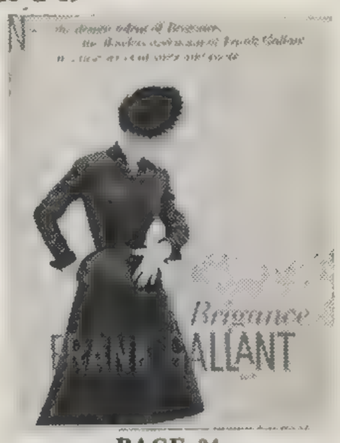

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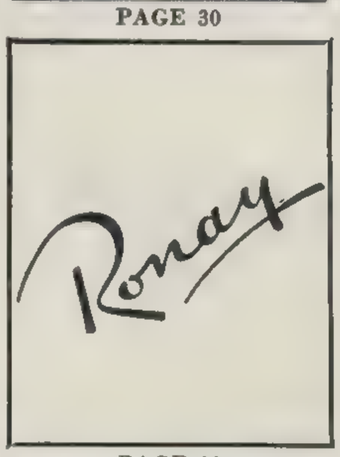

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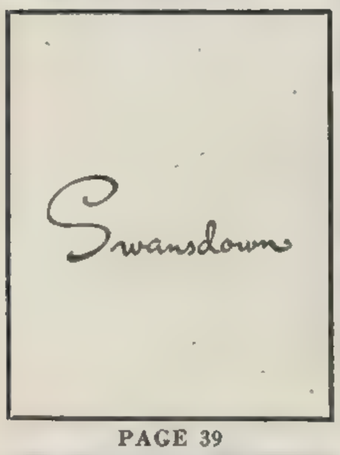
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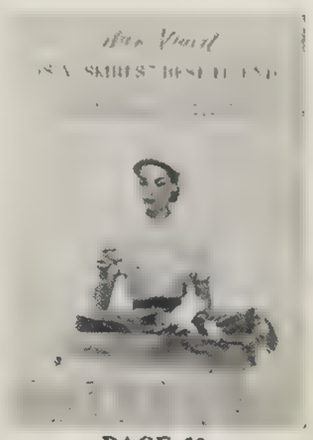


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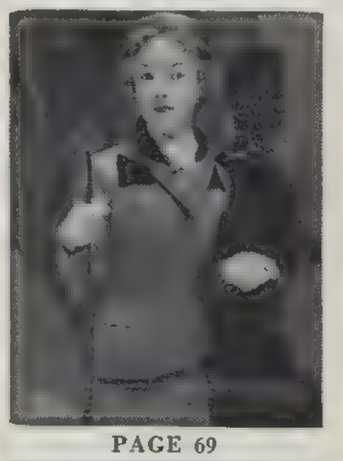

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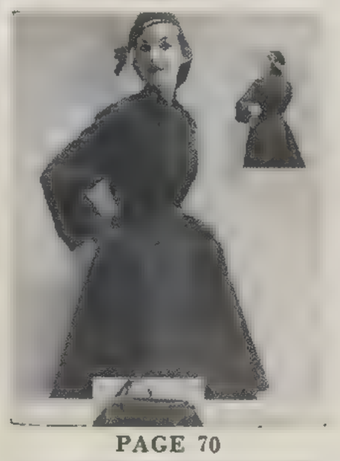


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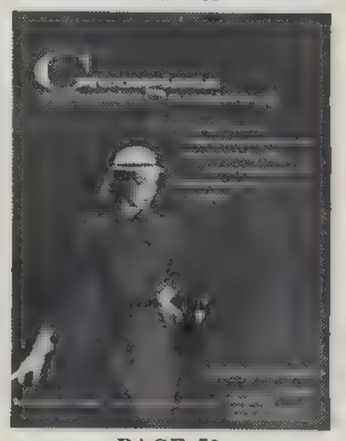


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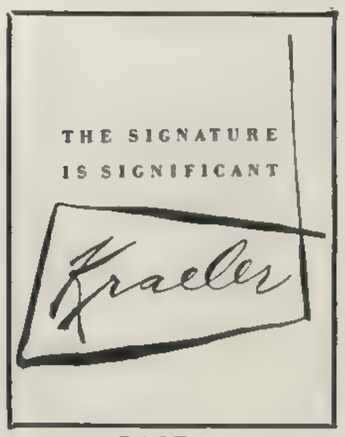
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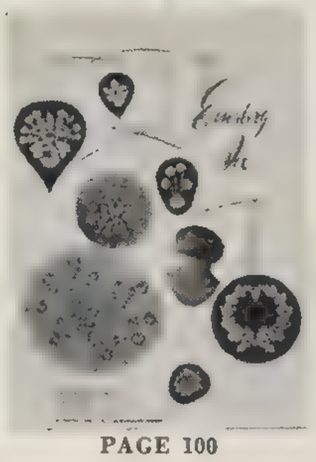

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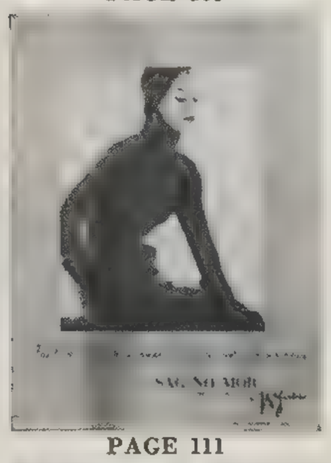
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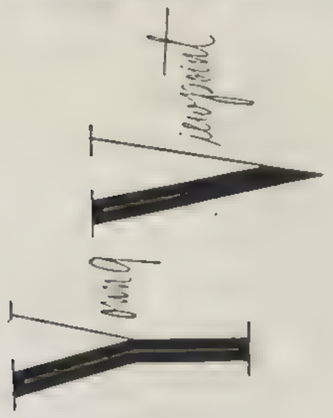
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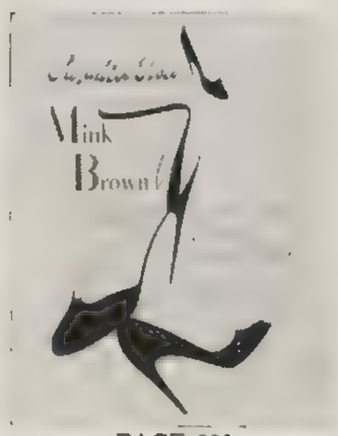
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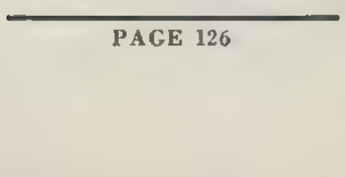
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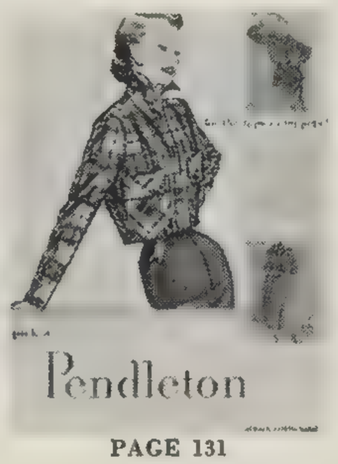
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BUY U. S. SAVINGS BONDS

CASUAL CLOTHES FROM THE ITALIAN COLLECTIONS

(Continued from page 189)

to match and a dreamy rain hat—the best. Almost everyone bought her things.

Simonetta Visconti's Boutique clothes were good. She, too, shows long tight pants, but with Roman striped middy blouses, fringed at the hem, or with gold or mustard or tortoise-shell velvet jackets embroidered in baroque designs. She had a wonderful printed play skirt, gathered from waist to hem, with the gathers held with braid.

Emilio (from Capri and Florence) also liked the middy look—his best one was curved in a little at the waist, in Biarritz blue cotton, simple V neck, under which he puts a black turtle neck. His red, white, or yellow cotton gabardine middy shirts, buttoned down the front and stitched in black, are also wonderful worn over black turtle necks. He also makes a handsome, very loose middy in fabulous coat-weight broadcloth, in cyclamen or pearl grey.

The outlook

The truth about the Italian market is that it has *fabrics*, leathers, basket work, sweaters, and good workers. The dress market is not yet big enough or independent enough to nourish a lot of buyers with big purses; they did not expect all these buyers to come. They don't know how to sell or how to produce in quantity. Emilio says he can't possibly complete all his orders because he cuts everything himself! It's like a night club or a restaurant that suddenly becomes the fashion; the cook can't cook enough, the tables can't hold enough.

We believe that the market here can develop. Visconti and Fabiani are young, very elegant, very hard workers, and ambitious. They will surely go on being successful. Fontana is an excellent dressmaker. Others, not included in the Florence show, such as Gabriella Sport, who now wants to design instead of buying all from Paris, and the "Boutique" in Rome, are coming up. Several buyers went there who liked their twelve models very much.

If only buyers could come to Italy, looking for the simple, wonderful things Italy does, it would be profitable (such as smart cotton gabardine suits for women). The long wool stoles and triangular scarfs (everyone here wears them in white or pastel for evening) are delicious. The sandals are charming. Italians must have a fetish for shoes, as every other shop is a shoe store and *not* for tourist trade. In the poorest quarter, the shops are smart and the merchandise good. The children's clothes are dreamy . . . particularly shoes, rubber boots, and enchanting dresses. There is a ready-made market here, of a kind which doesn't exist in France to the same degree. The clothes aren't cheap, but really smart.

There are excellent separates—models of shirts that would be good for any maker—and every kind of sweater. Even the cheapest sweaters have chic. There are ready-made cotton suits in a simple Chanel-like form. There are the prettiest short dinner dresses—around $30-$40. Most of these are made in Milan and could be imported as is. The women one sees in the streets, working girls and all, in Milan, are smart-looking; and even the porters and the maids have good-looking shoes.

To do a man's feature from Italy, the editor would have enormous choice. The latest fashion is for a very thin narrow corduroy in greeny beige for suits—also lightweight whipcord. For evening, at the Giorgini ball, the best looking white dinner jackets were of lightweight *(Continued on page 248)*

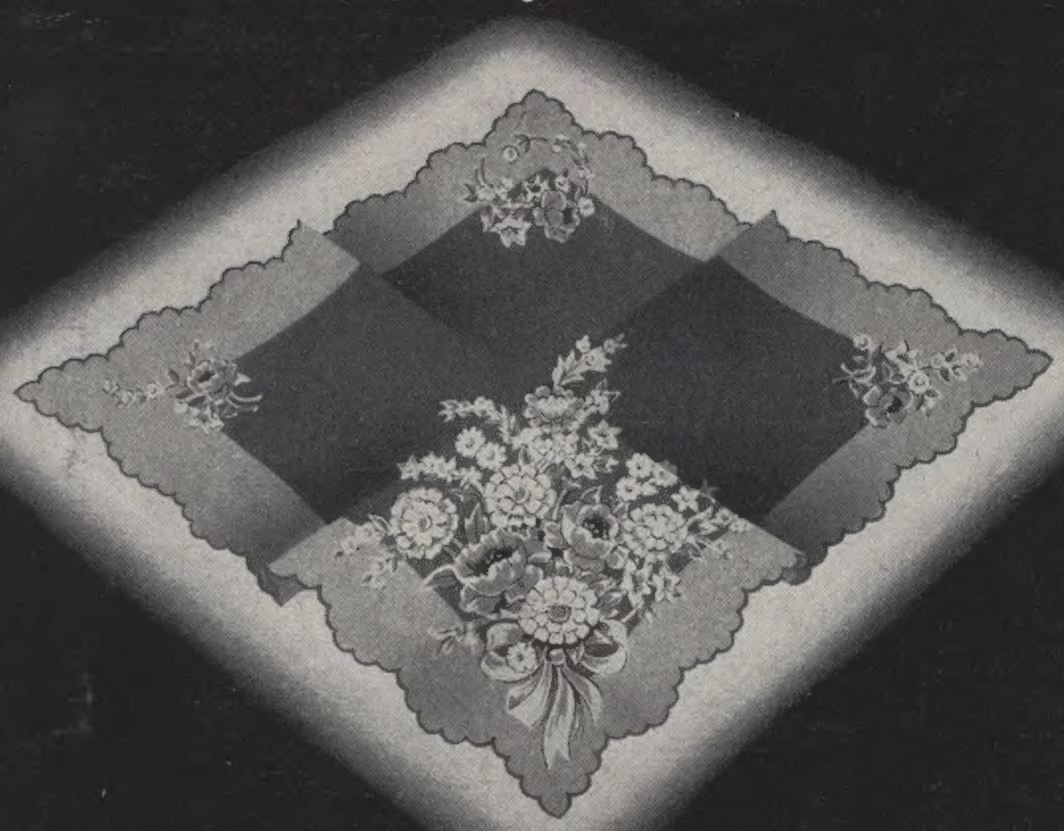
Harry Rosen
711 fifth ave, new york



Bonwit Teller, New York, Boston; **Carson Pirie Scott & Co.,** Chicago; **Sonnenfelds,** St. Louis; **The Blum Store,** Philadelphia; **Bullock's,** Pasadena; **The Fair,** Fort Worth; **Wm. H. Block Co.,** Indianapolis; **Pfeifer Bros.,** Little Rock; **Dalton Co.,** Baton Rouge; **Abraham & Straus,** Brooklyn; **L. Bamberger & Co.,** Newark; **Grace's,** Nashville; **Lazarus Inc.,** Roanoke; **Engel Fetzer,** Cleveland; **Irving's,** Detroit; **Dinels,** Long Beach, Cal.; **Pasternak's,** Washington; **Cherry & Webb,** Providence; **The White House,** San Francisco; **Coulter Dry Goods Co.,** Los Angeles; **Olds & King,** Portland; **Younkers** of Iowa; **Rhodes Store,** Seattle; **Albert Steinfeld,** Tucson; **John Gerber Co.,** Memphis; **L. S. Donaldson Co.,** Minneapolis; **Wm. Hengerer Co.,** Buffalo.

At stores listed and fine millinery salons everywhere.

Handkerchiefs of The Month *



Burmel's new tone-on-tone handkies that echo fashion's newest costume colors. Brilliant fall flowers hand-printed on sheerest cotton . . . with new color hems that outline a pert scalloped edge. About 50¢ at leading stores everywhere.

LOOK FOR THE BURMEL LABEL!

Burmel New York
Reg. U. S. Pat. Off.

THE ITALIAN COLLECTIONS

(Continued from page 247)

white wool gabardine, hand-sewn, but the gabardine looks like doeskin, it is so smooth. Many men also wore white tussor dinner jackets. The cotton gabardine suits every man wears are wonderful in a sort of blue-jeans blue or greeny-beige, and there are handsome, simple, coloured shirts; subdued shades of brown, garnet red, olive-tree green. *No one* wears fancy shirts.

Italy seems to run far better than before the war. Everyone seems to work, people look healthy, food seems plentiful, you don't feel the political unrest, although it is surely there (witness the gondolier strike). Every nick of land is cultivated.

COOKING WITH HERBS

(Continued from page 243)

while you prepare the hare. Your butcher will joint him for you—cut him into nice sized pieces. Place these in a crock, or deep bowl. Add the herbed marinade and place in the refrigerator while the meat seasons. Overnight will be sufficient—a full 24 hours will be better. Turn the meat occasionally, so that each piece is reached by the marinade. When ready to prepare, remove from the marinade and dry thoroughly on a paper towel. Mix the flour, salt, and seasonings (no pepper in a hare dish) and roll each piece of meat in the seasoned flour until well coated. Melt the butter in a heavy Dutch oven, add the floured hare, and brown each piece. When nicely browned, add the marinade liquid, cover tightly, and simmer over low heat until you can pierce the thickest pieces with a fork—about an hour and a quarter. Remove to a hot platter and serve garnished with broiled orange slices and lemon rind cups filled with old-fashioned cranberry sauce. Serves 6.

Endive and Citrus Bouquet

1 head endive or escarolle
3 large navel oranges
2 large pink grapefruit
6 tablespoonfuls peanut salad oil
2 tablespoonfuls Burgundy wine vinegar
½ teaspoonful black pepper
½ teaspoonful dry mustard
½ teaspoonful coarse salt

Wash the greens thoroughly and spin dry in a salad basket. Store in the hydrator until ready to use. Skin the oranges and the grapefruit, separate into sections, and peel the membrane carefully from each section. Store in a covered dish until ready to use. Combine the salad oil, wine vinegar, pepper, and mustard. Shake until thoroughly blended. When ready to serve, arrange the greens on the salad plate, top with a whirligig arrangement of alternating orange and grapefruit sections, and sprinkle with a bit of the coarse salt. Pass the French dressing separately.

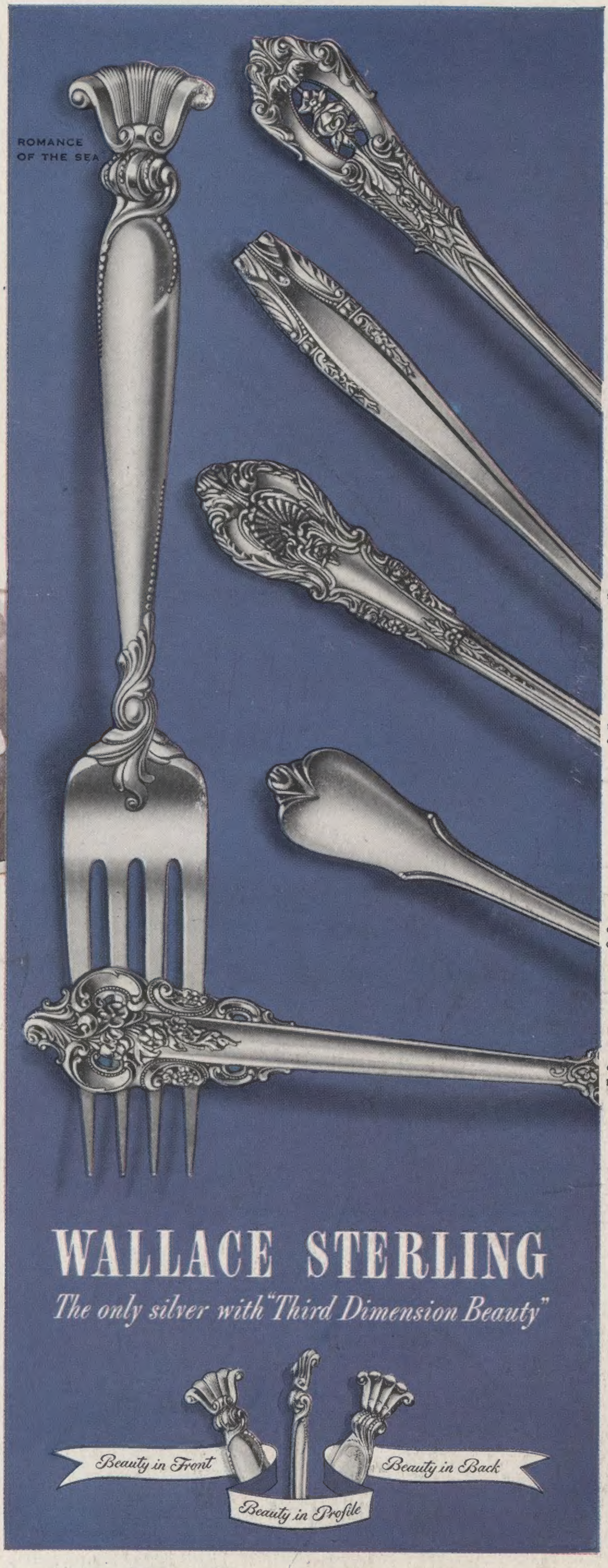


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Famed designer, William S. Warren, created these exquisite Wallace patterns in "Third Dimension Beauty." He gave each design the full-formed quality of true sculpture. Each piece is lovely not only in front, but in profile and in back as well. Be sure to see these Wallace patterns—the only sterling silver designs with "Third Dimension Beauty." Six piece place settings from $32.50 to $43.50 including tax.

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And it's so easy for *your* hair to be that way! Roux is simply "shampooed" into your hair in minutes— it colors gray, lightens or darkens existing tone, or creates a new shade, as desired.

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